HOW TO BE YOUR OWN DECORATOR

By Helen Koues
Director of
GOOD HOUSEKEEPING STUDIO

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Good Housekeeping

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By Helen Koues
Director of
GOOD HOUSEKEEPING STUDIO

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FOREWORD

To make the house an attractive and comfortable place in which to live is a woman's job. To some women it comes very easily; to others, though they have the same desire, it is difficult to accomplish.

To help those seeking suggestions, Good Housekeeping Studio was established. In this Studio we build each month, with the cooperation of American manufacturers, a room or group of rooms—walls, floors, doors, windows, fireplace—*actual rooms*. Then we paint, panel or paper them and furnish them with the products from the fine American manufacturers. All this we do to present the facts of modern decorating rather than the theory, with the hope that our work—which has to us all the joy of play —may hold some suggestion, or some help which will give the American house or apartment an added charm, beauty and livableness.

The few simple principles which have guided us in making The Studio rooms I pass on to you in this book. They are the result of our experience in the actual work in which our consultant architect and the decorators on the staff each have contributed much. Every picture shown is one we have made in The Studio—and made for you.

DEDICATED

TO EVERY WOMAN WHO IS SEEKING SUGGESTIONS
TO MAKE HER HOME MORE ATTRACTIVE

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The homely comfort of this Early American fireside group is typical of the homes of our ancestors, with the high-back settle drawn up close to the hearth.

HOW TO BE YOUR OWN DECORATOR

CHAPTER I

Principles of Decoration

Type—Background—Color—Scale—Individuality

IF you are to be your own decorator one of the first things to realize is that the qualities of livableness and charm are not intangible but the result of *two plus two*. To make a room look livable to you—and to your neighbor—it must have in it the things that pertain to the life which you lead and which we all more or less lead.

What is "Interior Decorating" but turning an unfurnished house into an attractive place in which to live? This you can do for yourself, with a little guidance—often far better than can a professional decorator, as you may express your own individuality. Every woman, or perhaps I should say almost every woman, wants her house to have charm and personality. Since there are now so many good sources of information this is far easier to accomplish today than it used to be. There

are not only good illustrations in periodicals and books to follow, but the better stores throughout the country, as well as the museums in the larger cities, show authentic rooms of different periods, which may be of real help to the amateur. With some study of this sort, and the knowledge of a few simple principles, every woman can decorate her own house.

Five Principles as a Foundation

As a foundation, let us consider the following five principles: *Choice of type,* that is, the sort of house or room you would like to have; *Background; Color; Scale; Individuality.* To begin with type; before you furnish a room, or remodel a room, decide in your own mind what type you wish it to be. If you have no very definite idea, do not furnish your room until you have studied and determined the type that you want. You may say to yourself: "Oh! I just want a modern room." This is not enough. You must have an ideal to work toward. A modern room, like every other sort of room, if it is really attractive, has some motive back of it that has made it so.

Briefly speaking, in America today the houses, and the rooms in them, fall into Colonial, Georgian (the more formal Colonial), English, English Cottage, French, Italian, Spanish, and nondescript. The truly American house is that of Colonial, Georgian, or English type. By adapting these types to ourselves for the past two hundred years, we have made them our own, and we need but look back over our past history or that of England to find the inspiration for them. In the houses and interiors inspired by France, Italy, and Spain,

there is much that suits us, especially for certain sections of the country, and again much that does not.

In this book we shall not make a study of "periods," but try to define what puts charm into a room or a house. To do this a knowledge of these types is helpful in determining what you want or do not want. Even though a room is not strictly true to type, there should be some guiding influence in the making of it. This is largely determined by the type of the house. The rooms naturally should follow it in general character—in a Colonial house, Colonial rooms, or rooms in the Colonial feeling; in an English house, rooms with an English feeling, and so on through the various types.

The Choice of Type

Even for the inexperienced, it is no longer difficult to determine the type of house or type of furniture, as both real estate agents and shops of all sorts very frankly advertise type as well as quality and price. Therefore, determine what type you want. The picture at the beginning of this chapter shows a modern room with the Colonial feeling, while the one opposite page 49 shows a room in the English feeling. On page 58 is a glimpse of a Spanish room, while the photograph opening Chapter II shows a modern room with 18th century furniture, and that opening Chapter V a modern painted type. Each room is quite different. Back of the making of each of these rooms, there was a distinct motive. Each one is either a picture of Good Housekeeping Studio or a room created by The Studio for exhibition elsewhere.

Considering the Background

Having determined the type of room that suits not only the house, but the environment, the way to make it is to build the background. Background varies in different types of houses. In a Colonial house, for instance, walls may be gaily papered or painted white, cream, gray or a delicate color. Today reproductions of many of the Colonial patterns are obtainable. In an English house we find paint and wallpaper again, but instead of light woodwork, dark woodwork is rather a distinctive characteristic, or plaster and woodwork, as shown in the plate opposite page 49. In a Spanish room the walls are of rougher plaster and little if any woodwork is shown around window or door openings. In the French houses, paneled walls painted soft grays or putty color prevail as background. For each type there is a different style of background which, though it may be varied, must have some of the characteristics of the type to which it belongs to obtain a distinctive effect.

If the walls, woodwork and floor, which are the background, are not right in a room, no amount of beautiful furniture will overcome this defect. There is, of course, a very close relation among walls, floor and woodwork. The woodwork should be considered a part of the wall surface. Today, in Colonial, Georgian, French and modern houses, the woodwork is painted the same color as the walls, or a color which matches or harmonizes with the background of a wallpaper, if the wall is papered. The style today, as it has been for the past few years, is to use some of the delicate tints for walls, either

in paper or paint, such as cream, putty, gray, pale green, apricot, and even blue.

With any of these colors the floor should be darker in value. A very satisfactory floor color to live with and to take care of, is a walnut tone of brown. Any wood flooring, be it soft wood or oak, could be stained this color (except in a strictly French room where the floor is somewhat lighter) and waxed. Later on the technique of floors will be considered.

The ceiling in such rooms should be cream or a very much lighter tint of the color of the walls and woodwork. In other words, we can look to nature and follow what she teaches: the brown or grass-covered earth affording the darkest tones, the greens of the trees lighter in value, and the blue sky lightest of all. So in houses, there should be the dark floor, lighter walls, and light ceiling. A dark floor gives stability, which every room needs. Sometimes the floor and the wall may be of the same value (as in grass and trees) but the floor should never be lighter than the wall. Modifications of this are many, of course, to suit type, but as a general principle it will help you in doing your own decorating.

Furniture in Relation to Background

It is, of course, essential to choose the right furniture for the right background. The mahogany and painted furniture of the 18th century are appropriate against light woodwork, white, ivory, or any delicate color, just as is much of our modern furniture which is inspired by this period. With oak or walnut furniture, the woodwork should be stained and waxed

the same color, and the walls may have a rough plaster texture. The same is true in an English room of paneled oak or walnut which has been stained and waxed to look like old wood. Modern oak is too yellow in tone.

Color

Happily, today, there is an increasing appreciation of color and knowledge of how to use it. A few years ago our houses were in monotones of white or cream-colored paint. This was a natural reaction from the abuse rather than the correct use of wallpaper. Today we are using plain-colored wallpapers as well as charmingly patterned papers, paint, wall coverings, and wall textures of all sorts unknown ten years ago.

A question asked constantly about backgrounds is: "Shall I paint or paper all the rooms in my house cream color?" In the modern house, which is of no particular type, and which happens to be small, by making the background of one color an air of spaciousness is created. If a number of small rooms are finished in different colors, it has a tendency to make the house seem cut up. On the other hand, it is a great pity not to give some variety to the rooms. Therefore, my suggestion is to keep the rooms of a similar color value, but of different tints. For instance, the entrance hall could have ivory woodwork with ivory-painted or papered walls. The stair treads and hand rail could be of mahogany or a wood stained in a brown tone. This accent will give character to the entrance and is very satisfactory. The dining-room, on one side of the hall, could have the woodwork of a pale gray

tint with possibly an attractive gray scenic paper on the wall. The living-room, on the other side of the hall, could be in either the most delicate apricot tint or a very delicate green, with either paint or paper for the walls, and with woodwork to match.

Color, however, applies to everything in the room, the background—including walls, floor and ceiling—the hangings, the rugs, furniture, and last of all the accent or the ornaments.

There are a few very simple principles to lay down: If the walls are in a plain color, the room will be colorless unless there is pattern elsewhere in the room—"colorless" in the sense that it looks void of color values. Therefore, chintz with gay color in it may be used for hangings, for a chair or two, while a large piece of furniture and a larger area of space, such as a rug, may be darker and plain.

No color scheme can be really successful that does not use three or more colors. Fortunately for us all, the days of "the brown room" or "the pink room" are past, and women are beginning to realize that they may take a bit of chintz or a piece of wallpaper and from the colors in them work out the color scheme for room or house. For instance, in an all-the-year-round living-room, which The Studio made, the walls were painted the softest apricot tint, scarcely a pink, something just deeper than a pink-cream. With this as a background curtains were chosen which had a very pale blue-green ground with flowers that repeated the apricot tints, as well as deeper ones, running all the way to red in fascinating birds which perched amid gay foliage on branches of trees. The bit of brown in that chintz was repeated in the mahogany



From the colors combined in a design such as this, choose your color scheme, with this wallpaper for the background.

secretary desk, the piano, and some bookcases, which gave weight to the room. The rug of brown-taupe covered a large area of the floor space. The sofa and chair were covered in dark green, the shade of green in the curtains, only darker. Accents or ornaments were found in bits of vivid yellow, a lamp shade of deep rose, a stand of ivy that repeated the deep green of the sofa and chair, books with bindings in different colors. Summing up the color scheme, we find five predominating colors: apricot, for woodwork and walls, brown-taupe for the floor covering, green for furniture covering, delicate blue-green and bright red in the draperies, besides all the gay tints of a bunch of summer flowers, repeated in lamp shades, books and ornaments.

There is no better way to work out a color scheme than to use a bit of patterned fabric, paper, or even a picture that appeals to you. Study the colors which go into it and the areas which they occupy in that picture or pattern, and apply them in somewhat similar relation to a room. For instance, it would be a terrible mistake to cover the entire walls of a room with the red or orange, which in small quantity was used as an accent in a design. Though such things have been done in the past, modern decorators, except in the case of sun-rooms, do not use very vivid colors for large areas. Choose the soft delicate tints, or the softer tones of wood paneling for wall surfaces, and put vivid color into draperies, sofa pillows, and

A landscape paper that reaches from floor to ceiling forms a charming background for a hall or dining-room.



lamp shades. Even if you make a few mistakes it is worth while to be bold in the use of color.

The Relationship of Pattern and Color

With plain walls use pattern in the curtains. With a patterned wall, plain draperies are the wiser choice. A chair or two may show pattern, but a number of the chairs should be in plain fabrics. It is also true that if a lamp shade happens to be placed near figured draperies, that lamp shade should be made of plain silk, parchment, or paper. The reverse is also true. Against a plain curtain or wall, a patterned shade is charming. Again, as to color values, it is necessary to be very careful to have the density of the color or the lightness of the color in the lamp shade a contrast to its background. For instance, there is a lack of charm in putting a tan-colored shade against a tan-colored wall. There is no color contrast. Whereas a parchment shade tinted with red, with a colorful flower print set in it, gives color and contrast against a plain tan wall.

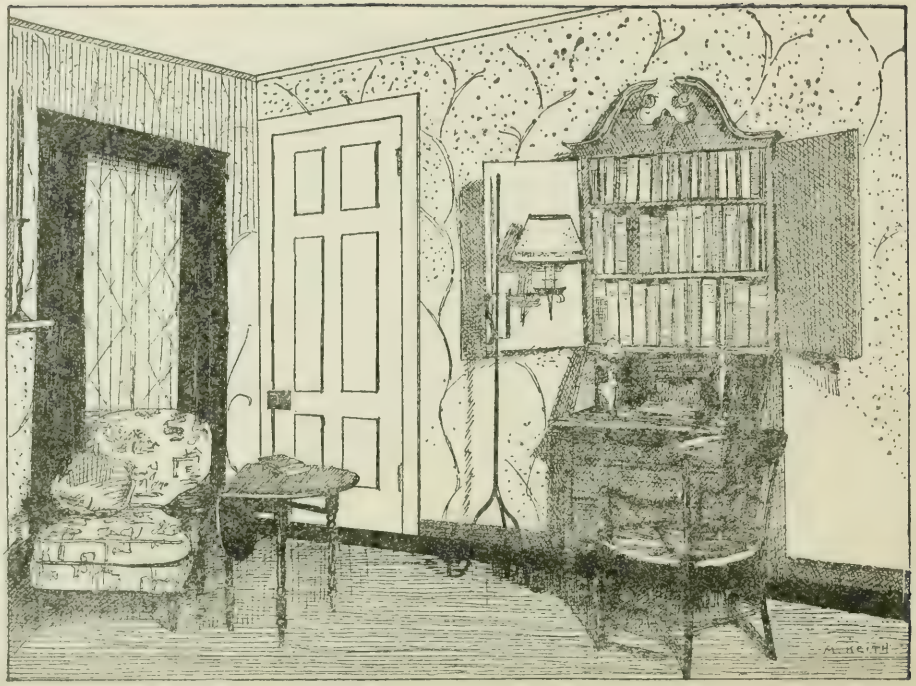
Technically much could be said about analogous color, which is the use of various tones of the same color, and complementary color, which is the use of contrasting colors. But unless familiar with a color chart, it is somewhat involved. A far simpler way for the woman who is her own decorator, is to follow the colors already grouped by an artist in the design of wallpaper or chintz. Of course, in the selection of the latter, care must be taken, as there are many chintzes and wallpapers on the market that are hard and garrish.

There is, however, one other very important consideration in choosing the color for a given room, and that is its exposure. A room with southern exposure has a great deal of light and warmth, and therefore its background color may be cooler or darker than a room with less light and sun.

Exposure in Relation to Color

A room with a northern exposure may have light, but it is a cold light and will need the warmth of yellows and reds. Sunlight frequently can be suggested (though never imitated) by using yellow gauze curtains. Strong light through them does give a glow that helps a room. In rooms fortunate in having many windows with a south-east or south-west exposure, colder tones can be used, as the sun will add the warmth of yellow.

In dark rooms all the light warm tones should be used exclusively. Cream with much yellow is perhaps the most satisfactory tint. Gray or blue are very gloomy in such rooms, although charming in south rooms. Gray is gloomy in a north room no matter how much is done to warm it up. The use of color to help exposure is quite logical and reasonable. With a little experimenting you will find yellow and rose and orange give greater warmth to cold or dark rooms, and green, blue and gray cool an over-bright room. Green is not an intense color, as red is, and so shades of it are cooling in a warm room. The same is true of blue, which is close in value to green. There are many tones of the colors I have mentioned, and the successful rooms are those in which the loveliest shades are used, with just enough contrast to make the whole interesting.



One fairly large piece is permissible in the small room with small-sized furniture, but it should be light and graceful in feeling, as is this lacquer green secretary desk.

What Is Meant by Scale

Scale is the relation of one thing to another in building, or of one article of furniture to another in a room. Perhaps the easiest way to express it is to bring to your mind a very small room in which there is a large piano, a large sofa, a large arm chair, and an over-powering book case. The room seems all furniture with no place to sit or move around. The trouble is, that the scale of the furniture is wrong for the space it occupies. The same number of pieces of furniture, made on a small scale, could be put into the same space comfortably. It is a safe rule to put furniture of a small scale in a small room and large furniture in a large room. In a small room there should be as small a piano as possible, and since there is that one large piece, the sofa should probably be one to seat two people instead of three. The arm chair should be on a small scale, though it may still be comfortable, and the book cases perhaps omitted altogether or book shelves built into the room in a way which does not take up too much space.

The reverse of this is equally true. Think of a room with high ceilings rough plastered, cold wall spaces, in which there is a delicate-looking chair, a small sofa which leaves great gaps of wall space on either side, and a table in the center of the room which seems a long way off. The room seems empty. Here is a case of a large room which should have massive pieces of furniture, some of them rather high, occupying wall spaces, and some perhaps long and low to balance them. If there is a table set out into the room anywhere, it should be a large one; if there are pictures on the wall, they must be

large. The right sense of scale and color are the qualities that add livableness and attractiveness to the room.

Before buying any piece of furniture consider whether or not it is in a scale—lightness or massiveness—that will suit the space in which it is to be used. It is sometimes possible, where there is already furniture perhaps a trifle too heavy or a trifle too light for the place, to counterbalance it by the use of some heavy or some light pieces, as the case may be. For instance, in the small room that has a piano and an arm chair that are a bit large for the room, by having a small sofa, a delicate standard lamp, a small table and chair, the effect of heaviness is overcome. Unconsciously a motive back of a room, based on a definite period, helps the sense of scale. For instance, an Italian room, which is built with plain rough plastered walls, dark woodwork and high ceiling, instantly suggests large massive furniture, solid chairs, iron work and rather large pieces of pottery for lamps and ornaments; while an American Colonial room with low ceilings, whether spacious or otherwise, suggests the more delicate Windsor chair, small rugs, a not over-large desk. A comfortable modern davenport may be used in such a low-ceilinged room if the floor space is adequate, bringing in a note of solidity and modern comfort.

The table, chair, and lamp which are grouped together should be in scale. A lamp and lamp shade should also be in scale. A lamp base with a shade too deep and too large is utterly spoiled, just as a large round base with a small-sized shade looks a bit like the funny man in the circus with a tiny straw hat on the side of his head. A small lamp on a large table, and a large lamp on a small table are equally ridiculous, and neither appears to advantage.

With a figured fabric scale is also important. In a large room a big pattern in chintz is attractive, in fact often necessary. In a small low-ceilinged room one of smaller pattern is far more attractive. Instinctively the eye helps us, and there is no wiser way to determine whether the scale of a thing is right, whether furniture or fabric, than to try it in the place. A chair might seem just right in the shop but when put in a living-room will instantly seem wrong. A simple rule I have often followed is—when in doubt do not buy. Wait until the thing is found which seems just right.

Scale in Pattern

There is, however, many a room, let us say average in size, in which fabrics or wallpapers of moderate-sized design find their right place. This also is true of furniture. Again gradations in the average room are attractive. That is, use one or two heavy pieces with some light pieces. In no room do you want all heavy pieces unless the room is extremely large. In an extremely small room, although all the pieces should be small in scale, a secretary desk, for instance, that is massive on a small scale gives character to the room. This is very well illustrated on page 20. In this room, which was a small one, the furniture was all small in scale, but the sofa and secretary desk had a massive quality. The wallpaper was not too small in scale. It had an open pattern which gave a feeling of space. The pattern itself was not small, but delicate and graceful. Such an open, airy-looking pattern is excellent for a small room. The plain rug which covered the entire floor and harmonized with the walls and curtains was unobtrusive.

Individuality

"What's one man's meat is another man's poison" is true of houses as well as of food. To one man or woman, a cozy low English cottage type may spell livableness and charm. A stately, spacious formal house may spell the same to another. Here is where individuality comes in. Perhaps the house is only an average one, neither cozy nor stately, but whichever is your preference, you can soon stamp that upon it. There is nothing more important in making the home out of the house than to be able to put into it the qualities that mean livableness, restfulness and your own individuality.

Let us take the American living-room, for instance; it is not a formal reception-room, it is a room to live in, therefore, throughout most of the year its center of interest is a fireplace. If you are to enjoy that fireplace and enjoy other people at the same time there must be more than one or two places to sit. Therefore a comfortable chair on one side of the fireplace and a comfortable sofa or davenport on the other instantly suggests itself. When you are sitting in that chair you frequently want to read and a light next to it is necessary. It is but logical to put the light on a table.

On the other side of the table, is another chair where a second member of the family may sit and enjoy both the fire and the light. On the table are the books you want to read, the magazine you want to look at, a plant perhaps that you are fond of, or, if the season is summer, a bowl of flowers. Back of the sofa on the other side of the fireplace, if the room is large, may be a long sofa-table, again holding a light and

again having other things pertaining to your life—a basket perhaps with a woman's sewing, a box for cigars or cigarettes, a picture or a photograph.

Or, should the room not be large enough for a table back of the sofa, then the favorite end-tables may take its place, one perhaps holding a lamp, the other some books, a bowl of flowers, and a cigarette box. On another wall space may be a desk, either of the secretary or the flat-top type, a comfortable chair in front of it, a light to see by, necessary writing materials, a dictionary, an address book, and a book of reference between some attractive book-ends, completing a group which is livable because it is useful. On still another wall space between some windows where the sun comes, may be a Boston fern or possibly some potted ivy falling over a metal stand. Next to it place a comfortable chair or two not far from the window, and by the chair a low stool which may hold an ash tray or a cup of tea. If you analyze this, you will see that the arrangement suggested is just what common sense would require of the room to make it comfortable.

The same principle may be applied to a hall, a dining-room or a bedroom. In a dining-room the arrangement is for eating three meals a day. The necessary furniture is a table in the center of the room, a screen at the pantry door, a sideboard or console table. The room from a livable standpoint must fulfill its purposes. Individuality is put into it, in the color, the type of furniture chosen, and to a less important degree, in arrangement. The person with a feeling for formality will unconsciously give a formal atmosphere to the room, possibly by eliminating small things, possibly by a certain austerity of

color. Whereas, a person loving warmth and color will give that quality to the room, although the furniture remains in the same place, by using amusing ornaments on the mantel, a screen that is gay rather than austere, chintz at the windows, and a colorful, rather than a colorless, painted wall.

There are some halls we enter which seem most hospitable and others which have a forbidding atmosphere. The hospitable one has soft lights, warmth in the rugs, and a picture or two inviting you to linger. The forbidding one is scantily furnished, adequately but not charmingly lighted, and has no stick or hat or gloves in sight. They are rather too carefully put into the drawer of the hall-table or the closet.

Order is always to be desired, and "a place for everything and everything in its place," but if there are to be no walking stick and gloves in sight, then be sure that there is color in a bowl of flowers, a nice picture, and a warm rather than a cold light. Another quality to put into a hall is comfort. A chair or two, a long sofa, a clock, a colorful screen, and possibly even a fireplace are all elements which go toward making it a pleasant place to enter and to pass through slowly rather than hurriedly.

In bedrooms, individuality may equally assert itself. To make them attractive consider how the room is to be used, just as you would consider how a living-room is to be used, and again assert your preference for what you like. If delicate walls appeal to you with gay chintz curtains, have them. If, on the other hand, a flowered wallpaper with lots of color charms you, have it, and make your curtains and slip covers of a solid color. Arrange the furniture where it is comfortable.

Put the beds so that they do not face the light in the morning. Put a dressing-table or bureau where it will get a good light from the windows and where either an overhead light or side lights will not only give an adequate dressing light, but will have a decorative place in the room as well.

Your sense of comfort will not be exactly the same as your neighbors so, by following what spells comfort to you and by having what gives charm to you, you will have asserted your individuality and made that room something which belongs to you rather than to your neighbor. We do not want to have all our rooms, whether they are living-rooms or bedrooms, of a stereotyped sort. Take a few liberties with your room, and your pictures and your ornaments, and try them here and there. Move your furniture around in this place and that and see what looks well. Do not leave a chair in a certain place because you think it ought to be there or because you have a preconceived notion that it should be there. Try it in different places. In this way you will find what is best for the room as well as what gives the greatest comfort. And as I have said before, make the room sympathetic.

Painting Points

1. Purchase any of the well-known brands of ready-mixed paint. To apply follow exactly the directions given on the container.
2. Good brushes are necessary for good results. Generally those in which the bristles are set in rubber are better than if set in glue or cement.
3. Do not experiment on the work in hand. If not certain of your effect, test out on something you can throw away.
4. Fill all cracks; putty nail holes.
5. Painted woodwork or walls in good condition may be cleaned by washing with a dilute solution of household ammonia and water followed by rinsing with clear water to remove all traces of ammonia.
6. Never coat over a cracked or peeled surface—remove the old finish first.
7. Wash off with benzine any surface on which paint and varnish remover has been used.
8. Dust off clean after sandpapering.
9. Stir either paint or enamel thoroughly before using; leave no heavy deposit in bottom of can. Then pour into and use from a small cup or pot rather than from the original container.
10. If necessary to thin either paint or enamel use pure turpentine, except for flat or eggshell finishes, which require benzine.
11. Be sure to observe the length of time called for between coats.
12. Denatured alcohol cuts shellac; turpentine cuts varnish and paint.
13. To remove wax, use gasoline or steel wool. Apply nothing but wax over wax.
14. For a dull finish rub a polished varnished surface with powdered pumice stone and crude oil, rubbing oil, or a good grade of sewing machine oil. Always rub with the grain of the wood. Usually six or eight strokes will be sufficient. Wipe off with a dry cloth, rubbing with the grain. Powdered corn starch sprinkled on the cloth will help dry up the oil.
15. For a high polish use powdered pumice stone and water. After the first rubbing with the pumice stone wait a day and then rub with powdered rottenstone and water.

Wallpaper Points

1. The character of a wallpaper should be that of the character of the room, which depends on the architecture of the house, the size of the room, and its use, as well as the furniture in the room.
2. A Colonial house should have wallpaper based on Colonial designs. A Georgian interior should have the more formal Colonial papers.
3. With Chippendale furniture a wallpaper with an Oriental motif is good.
4. To be used with Adam furniture, papers have been designed with the characteristic urn, ram's head, and Wedgewood plaque.
5. With Hepplewhite and Sheraton, use the light landscape scenics and colorful chintz designs.
6. For French interiors use papers with the formal feeling of French furniture, or the graceful lines of the later periods.
7. Labor is expensive, so buy a good paper and let it remain on the walls for several years, thus saving additional labor costs.
8. The repetition of the design should not form objectionable zigzag lines.
9. Be careful of color. In a gay floral paper, a red rose must be balanced by another flower of equal intensity to prevent spottiness.
10. To notice these points two or more repeats of the paper must be seen. A sample book is not adequate. Visit a show room.
11. Plain unpatterned papers come in lovely colors.
12. To waterproof paper give it a coat of glue size and then apply waterproof varnish.
13. To antique—use a prepared antique mixture which can be purchased at a wallpaper store.
14. To make ceilings look higher, use a paper that has vertical lines, such as one with an upward motion, as a vine or a tall slim conventional design. To make a ceiling seem lower, use a paper with a drooping design.
15. A paper with back shadings, as a scenic, makes a room look larger. Horizontal lines on a paper make a wall look wider.
16. A good paper can be cleaned with an ordinary art gum eraser. Your paper hanger can clean very soiled wallpaper with a bread and milk mixture.

Wall Points

1. Walls may be plastered—smooth, sand or rough finish.
2. Smooth finish plaster may be used as a foundation for any wall covering. Sand and rough finish plaster may be antiqued or painted over, but no wall covering should be applied.
3. Moldings of wood or paper composition may be applied on smooth plaster walls to form panels.
4. All plastered walls may be painted with oil paint or water-color paint and finished with flat tone, gloss or stipple.
5. In place of plaster—plaster wall-board may be used. After the seams are sealed it can be treated like a smooth plaster wall, and painted or papered over.
6. Special plaster finishes may be applied almost as easily as paint. There are many different types from smooth to rough, and some have color mixed with final coat. This plaster finish can also be applied direct to wood, or over woodwork. Where no wood-trim is needed, as in a Spanish or Italian room, this finish is practical.
7. Hand-patted plaster is procurable in large sheets and pargetry ornaments may be applied to it while wet. An antique glaze or paint can be used to finish it.
8. Walls may be paneled with wood—either solid or with part plaster and part wood as in English Tudor interiors.
9. Washable wall coverings (similar to oilcloth) may be applied like wallpaper. They come in plain stipple effects or patterns. They are especially practical for nurseries where cut-out borders can be applied and later removed without injury to the wall covering.
10. Canvas, muslin, or burlap may be applied to any wall and then painted over.
11. A fabric that looks like a linen crash may be applied like wallpaper. It can be left plain or glazed over.
12. Painting woodwork, including doors and all wood-trim, to match the walls usually gives the most pleasing effect. If the wall is many-colored, one of the background colors can be selected. In some English, Spanish and Italian rooms dark woodwork is used with light walls.

Floor Points

1. Wood floors may be of regular flooring, of broad planks or of random width boards.
2. The narrow boards used for hardwood floors should be laid lengthwise of the room, unless you want to shorten its apparent length when they should be laid crosswise.
3. Parquet floors should not be used in small informal houses, though herring-bone and block patterns are frequently used.
4. Wood floors may be left a natural color, stained or painted.
5. Wood floors may be finished with shellac, oil, varnish, or wax.
6. Shellac is not practical as a floor finish without wax.
7. Oiled floors are seldom satisfactory as they collect dust and dirt and are difficult to keep clean.
8. Varnish is not needed under wax, though old varnished floors may be protected by wax.
9. Waxed floors are the most satisfactory finish. Be careful not to use too much wax, or the floor will be slippery and collect dust.
10. A weighted polisher is a help in caring for waxed floors, though too frequent application will make the floor slippery.
11. Linoleum makes an excellent floor covering. It comes plain, striè, inlaid and surface printed.
12. Inlaid linoleum may be waxed and printed linoleum may be varnished as extra protection.
13. Tiles—both dull and glazed—are used for floors.
14. Stone composition makes excellent floors as it can be cut in any size blocks and nailed to a subfloor.
15. Concrete should not be used for floors in a house, though it is an excellent foundation for linoleum or tile. Linoleum can be cemented direct to a concrete floor, but the use of lining felt is recommended.
16. Dull varnishes can be purchased or a shiny varnish can be rubbed down with pumice and oil.
17. Before refinishing an old floor it should be thoroughly cleaned with soap and water, and then wiped off with a cloth moistened with benzine to remove all traces of oil or grease.
18. To remove wax, use gasoline or steel wool. Denatured alcohol cuts shellac, and turpentine cuts paint and varnish.

Suggested Color Schemes

Walls	*Rug*	*Furniture*	*Upholstery*	*Curtains*	*Accessories*
		LIVING-ROOMS			
1. Ivory	Brown or Oriental in reds and browns	Oak or walnut	Golden brown	Gold (yellow gold or green gold)	Jade green, brass
2. Yellow-green (apple-green)	Light brown or Oriental	Walnut or mahogany	Dull soft green	Apricot or figured linen (with yellow, rose, mauve, green)	Deep apricot, light yellow
		HALLS			
1. Ivory	Black and white linoleum	Painted black	Red violet	Clear apple-green	Bright green and red violet
2. Figured wallpaper with cream, rose and green	Taupe (rose tone)	Walnut	Rose (reddish)	Rose and yellow-cream stripe	Yellow, green, rose
		DINING-ROOMS			
1. Pale gray-green	Oriental	Dark oak, walnut	Deep red	Dull red	Silver and some red
2. Light blue with green in it	Chinese, mostly tan	Mahogany	Blue-green	Green-blue with some gold in it	Colors in Chinese rug
		SUN-ROOMS			
1. Brick wall or tinted plaster	Tile or linoleum, gray and black	Grayed-green and black	Same as curtains	Gray-green and light brick chintz	Green (plants), black
2. Antiqued plaster	Terra-cotta	Brown	Brown and bright green cushions	Green and terra-cotta printed linen	Terra-cotta green
		BEDROOMS			
1. Cream	Rose	Walnut	Gray-blue	Rose, cream and blue chintz	Cream, blue, violet
2. Wallpaper ivory ground, chintz design	Walnut brown	Painted blue-green	Lighter blue-green	Maize	Yellow, clear blue-green
		KITCHENS			
1. Pale blue (cream woodwork)	Blue and white check	Cream		Peach	Blue
2. Pale yellow	Yellow and brown tile linoleum	Cream		Blue and cream check	



The barrel chair and pedestal table are characteristic of the Colonial living-rooms of the late eighteenth century.

CHAPTER II

Colonial Living-Rooms

The Early American Living-Room—The Eighteenth Century Living-Room—The Modern Room With Colonial Feeling

SINCE there are many houses being built today along Colonial lines, and since there is a tremendous interest in early American furniture, let us put the two together in the making of an early American living-room.

The word "Colonial" may cover a multitude of sins, as well as a multitude of types. The "Early American" room shown opposite page 9 is characterized by a big chimney-place and early pine furniture. The more generally known Colonial room is the more formal one on the opposite page. Such a room is furnished with eighteenth century wood pieces of either mahogany or walnut, and may have a paneled background, or have one end of the room paneled, with the other three walls plastered and papered, or plastered and painted. First determine which of these two types you wish to create. The wood pieces will do this. If you furnish the room in reproductions of old pine, which were used in the seventeenth century and early eighteenth century in our American colonies,

you will create a somewhat quaint effect. If you furnish the room with walnut or mahogany which was used in the eighteenth century and early nineteenth century, you will create a more formal effect.

Briefly, let me sketch the background and the furnishings of each of these types with you.

Early American Room

The Early American room has a more informal background than the later type. The walls are plastered, and today may be painted, or have a very simple small-figured or delicately-striped Colonial paper. For the sake of argument, let us paint the walls deep ivory. Paint the woodwork to match. Make the ceiling a lighter tone. No cornice is required at the top of the walls. In an early room of this character, there are two types of fireplace which might be used. One is the big chimney shown opposite page 9. It is less likely that you will be able to follow this type unless the house happens to be an old one. The other type is a simple fireplace opening of the usual dimensions, with a wood panel over it. It may be with or without a mantel. This mantel and whatever woodwork there is would also be painted ivory.

Stain the floor a walnut tone and wax it. Today electric waxing machines may be rented by the hour, and can be handled by a woman. The most satisfactory floor covering is a plain-colored rug of brown-taupe which covers the better part of the room. This may be of linen, wool, or chenille, whichever can be afforded, and acts as a background for small colorful hooked or braided rugs.



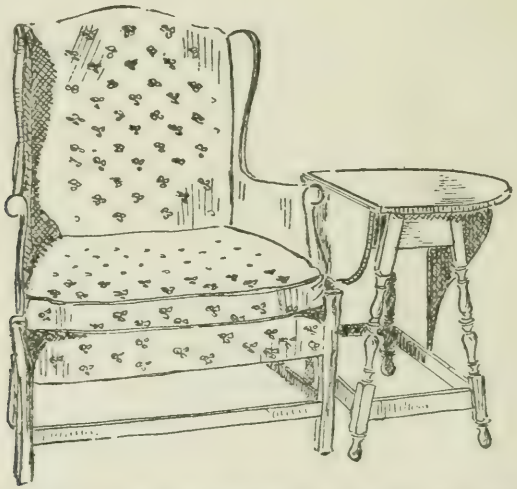
The tavern table and ladder-back chair with rush bottom seat are among the useful early American pieces.

Early American Furniture

To give the room a really Early American feeling, select furniture of early pine and combine it with davenport, overstuffed chairs, and electrified lamps to make a comfortable living-room. Instead of the square overstuffed chair, select one of the Colonial type such as a wing or a barrel chair or one of the wing chairs with wooden arms and upholstered back and seat as illustrated on the following page.

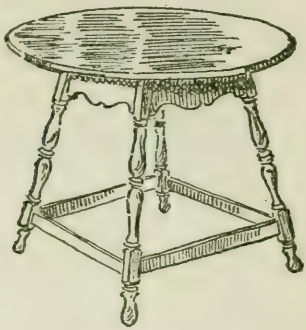
The American manufacturers are making excellent reproductions of early pine pieces in birch. The illustrations show the "tavern" table, the "butterfly" table, and the "splay-leg" table, some "Windsor" chairs, a small "tip-top" pedestal

table and a "candle-stand." Arrange a Windsor chair and butterfly table as suggested in the previous chapter as a fireside group; an easy chair by a window for reading in the day time; and a desk group on another side of the room. The desk may be of the secretary type, or without the top, with drop leaf and three or four drawers below it. Such desks usually have the bracket foot, and are an earlier type than the Governor Winthrop desk, for instance, although of the same general character. The sketches, all clearly marked, give you the best idea of what to look for in furniture. If you cannot find old pine, the maple reproductions, when nicely finished, have much the same color and today are excellent copies.



A chintz-covered chair with wings and arms of solid maple is quaint and comfortable. The butterfly table is maple, too.



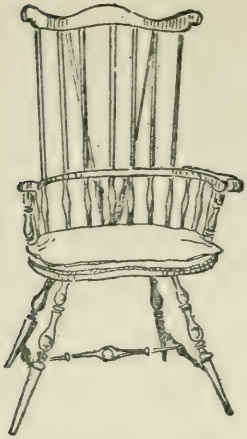


A candlestand of maple or pine or the splay-legged table with oval top adds atmosphere to the early American room.

Chintzes, Lamps and Accessories

The draperies in such a room may be brightly colored and gaily patterned. The Colonials used fewer draperies than we do today, but, without marring the atmosphere, we may use, with good effect, pretty chintzes in the small patterns. Glass curtains should be of plain scrim or of dotted swiss edged with ruffles or white ball fringe.

If you wish to create an Early American atmosphere, you must use the sort of lamps and little things our Colonial ancestors used. For instance, many of their lamps were of glass, or of a combination of marble base with glass bowl. Therefore, select such a lamp for the reading table. Although old ones are still to be found, excellent reproductions are being made at moderate prices. Use a plaited shade of book





Copies of old glass oil-lamps can be electrified.

The Windsor chairs can be identified by the delicate spindles, the curved top rail and the splay legs set under the seat.

cloth in a plain or figured pattern according to whether or not it is outlined against a chintz curtain or a plain wall. The lamp shade should be the reverse of its background to give a contrast. There are today many standard lamps of iron made with a Colonial feeling on which parchment or plaited paper shades may be used.

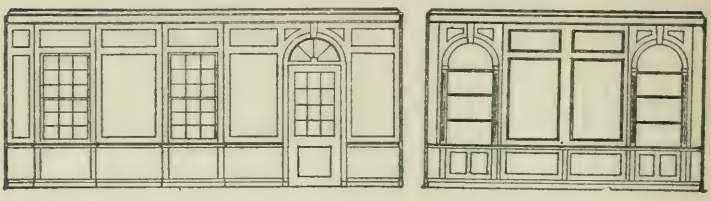
For the mantel, old-fashioned vases or candlesticks with crystals hanging from them will give character. The fireplace fittings may be of brass or iron, but again, in the Colonial feeling. Solid brass, with ball or urn-like tops, are best.

Books and magazines, cigarette boxes, a ship picture, a hunting scene, or a group of silhouettes, would complete such a room.

The Eighteenth Century Colonial Room

The background of this room is more formal than the earlier type. To begin with, if the house is true to type, the proportions of the living-room will be a little longer than wide, with ceilings between eight and nine feet high. Nine feet is an average height—seven feet is low. The walls may be papered, painted, or paneled, but the paneled room or partly paneled room will give the real atmosphere, and approximate more nearly what our well-to-do ancestors did. In some sections of the country in 1776, the more formal houses or manor houses were paneled and then painted. Less formal houses had papered walls with one side paneled and painted; other houses had plastered white-washed walls, with the woodwork painted white.

For the room which we will now make and which is of a character shown in the picture opposite page 33, panel the side of the room where the fireplace is, covering the rest of the wall with a tan-colored canvas, approximating the natural tone of old pine, or of birch veneer, which could be used for the paneling. Or paint the wood paneling ivory or gray, and the remainder of the walls to match it. Either arrangement would be correct. If it is possible to do any paneling, when building it into the room, arrange for book cases as suggested in the elevation on the following page. This as well as the elevations on pages 46 and 47 show formal types of paneling which The Studio executed in birch veneer at a reasonable cost. Costs and the method of construction are given. It would be possible to use the book cases between the pilasters and not



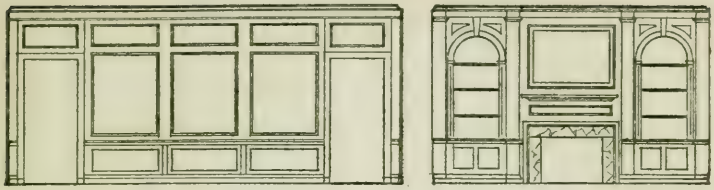
The eighteenth century living-room made from these architectural elevations was paneled with birch.

build the rest of the paneling if expense is a consideration, and the book cases are a necessity. The Studio left the birch veneer in the natural color and waxed it. The other three sides of the room may be paneled, painted, or covered with a fabric, approximating the soft tannish-brown tones of the wood.

Stain the floor a walnut tone and wax it. Cover the better part of it with a velvet rug of taupe, or use small Orientals, or very gay hooked rugs in connection with the furniture groupings.

Eighteenth Century Mahogany and Walnut Furniture

The furniture of this period is as beautiful as any that has ever been produced. The great cabinet makers—Chippendale, Hepplewhite, Sheraton and Adam—set a new standard of grace and beauty. Duncan Phyfe of New York, and Savory of Philadelphia ably followed them in this country. Hence, during this period much fine furniture was imported by the more prominent Colonists, and some was made here. To make a modern room with the Colonial spirit, as The Studio did in re-creating Doctor Shippen's House at the



Detail drawings of the paneling for a living-room, a corner of which is shown at the opening of this chapter.

Sesquicentennial in Philadelphia, in 1926, we combined reproductions of some of these fine old pieces with upholstered pieces, and arranged them in accordance with modern ideas of comfort. For instance, by the fireplace was a most comfortable upholstered chair in what is known as the barrel type. Either this or the wing chair could be used with a slip cover of the same chintz as the curtains. On the opposite side of the fireplace was a Chippendale chair with upholstered seat and back, and wooden arms. It could be replaced by a modern davenport. But to keep the atmosphere of the room, the wooden pieces of furniture must be correct in type. The pedestal table, for instance, shown in the illustration, is an excellent piece to choose. Smaller tip-top pedestal tables, to be placed at each end of the davenport, are comfortable places on which to put lamps, and are correct in such a room. A secretary desk of the Sheraton type could be placed on the wall opposite the fireplace. In a corner near it, or by one of the windows, a pie-crust table could hold either a lamp or a bowl of flowers, and have a comfortable wing chair beside it.

Draperies and Accessories

Glass curtains in such a room should be of net and rather inconspicuous. The over-curtains may be either of a semi-glazed chintz or a hand-blocked linen in a more formal pattern than that in the Early American room. So many delightful chintzes are on the market today, that it is not difficult to choose one in gay colors. Let me suggest, however, that a sample large enough to give an idea of the pattern, be tried in the place where it is to go before being decided upon. In the room illustrated, a pattern known as the Vauxhall chintz was used. This shows a grouping of beaux and belles, with powdered wigs, knee-breeches and hooped skirts, and in the background the famous Vauxhall. Other suitable fabrics are the toiles de Jouy which also show groups of small figures. They are to be had today in nice colorings, showing the Colonial log house, an attack of the Indians, the landing of the Pilgrims, and such motifs. They are usually in one color—mulberry is an excellent one—on a cream ground.

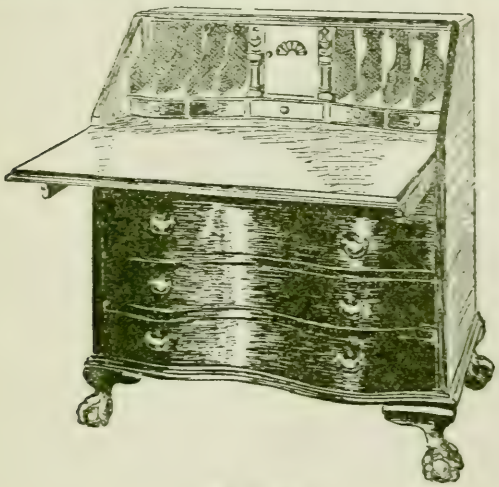
Those fortunate enough to have visited the American Wing of the Metropolitan Museum of Art in New York City, will have seen rooms of this type. If it has not been possible to visit the Museum, the various articles published regarding it, or the book, "The Home of Our Ancestors," published by the Museum, would be a great help to the woman who wishes to do her own decorating.

The lighting of such rooms today, instead of being done by candles, is naturally done by electricity. But the side lights should be chosen in designs (now available) suitable

for the rooms, using a small candle bulb instead of a heavier light. Crystal drops reflecting the light of candles were a favorite ornamentation, and as there is nothing more charming, it is well to use them in such a room on side lights, and possibly on a lamp or two. At least one lamp, instead of having a modern shade, would be charming with a ground glass shade, in one of the attractive globe shapes of the eighteenth century. Or, if lamps cannot be found, glass candlesticks wired, with glass and crystal drops are procurable.

In choosing ornaments, look for some of the Wedgwood pieces, old glass for flower vases, and something rather quaint for book-ends. There is really so much to find nowadays

The Governor Winthrop Colonial desk shows the claw and ball foot and the curved front. Some have secretary tops.





Pedestal tip-top tables of mahogany or walnut are copied in many sizes, as they are so convenient for modern use.

among excellent reproductions that there is but little difficulty in recreating the pleasant atmosphere of a past day.

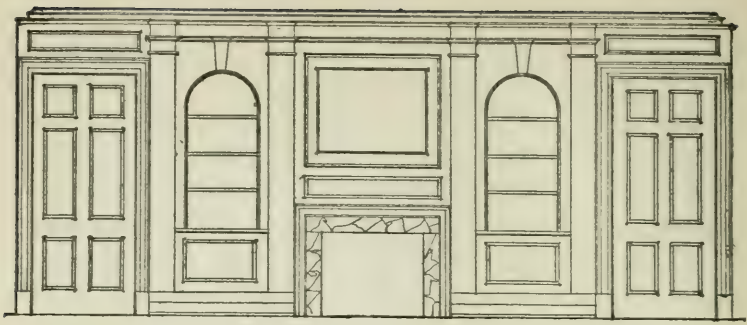
The Modern Room With Colonial Feeling

A great many people have not the opportunity to panel even the side of a room, or to do very much in changing a background. Therefore, to those of my readers who have a modern room, but who like Colonial things, let me suggest that they do the following:

Paint the walls a soft tint—ivory, parchment, green or apricot. Make the ceiling a lighter tone. If possible, put a nice cornice at the top of the walls and paint it to match.

Use moldings to form paneling if possible. If not, leave the walls plain. These applied moldings are not very expensive and do a great deal to give a finished appearance to a room.

If your furniture is modern, place it as suggested in the modern living-room. Use a pretty flowered chintz for the curtains and some of the slip covers. Get a lamp or two with the Colonial feeling. Of course, if you can buy end-tables, a footstool, or a desk, choose a Governor Winthrop desk, for instance, a pie-crust table, or a small tip-top pedestal table, rather than more modern forms. Hang either a painted flower panel, a ship picture, or an old print over the mantel-piece. Use some nice silver or glass candlesticks with candles in them, with hanging glass prisms. Have a hooked rug or two over a plain dark rug, and you will be surprised to find that you have a room as livable as it is comfortable, with a distinctly Colonial feeling.



Construction and Cost of this Paneling

WOOD paneling as a background for a room is usually considered very costly. It is more expensive to panel a room than to plaster and paint it, or to plaster and paper it. But, on the other hand, a room which is once paneled will last as long as the house itself, whereas a painted or papered room must have care given it every three or four years to keep it in good condition. Although most wood paneling is placed over a plaster wall, it is possible, to save expense, to panel over wall board nailed to studs. The elevation above shows the formal paneling of an 18th century room which The Studio made in the simplest possible modern way. Instead of solid wood and countersunk panels, birch veneer was used.

The construction of the paneled wall shown above is extremely simple and where the prospective owner has access to a planing mill the materials involved can be procured inexpensively and can be put in place by any competent carpenter.

The walls themselves are first covered with ordinary birch veneer panels such as are used in the making of doors, taking care to lay out the joints of the sheets of veneer so that these joints will be covered by the moldings. The moldings are then nailed on to form the panels as shown. The doors and trim are ordinary stock birch material which can be procured at any mill.

DIMENSIONS AND QUANTITY OF MATERIALS FOR PANELING

The material used in the make-up of the wall paneling follows:

The general dimensions of the side wall of the room covered by the paneling are 21 feet long by 9 feet high.

The main cornice with the picture molding should run all round the four sides of the room and is made up as follows:

60 running ft. of 1⅛ in. x 1⅞ in. crown molding.

60 running ft. of ⅞ x. 3 in. dressed board for facia (the vertical flat piece).

60 running feet of ⅞ x 3 in. dressed board for the soffit (the under side of the cornice).

60 running ft. of ⅞ x 1⅞ in. picture molding.

The pilasters consist of 4 pieces of ⅞ x 9 in. board 8 ft. long, dressed four sides with caps of ¾ x 1⅜ in. crown molding 14 running ft., and necking of ⅜ x ⅝ in. glass molding, 4 running ft.

The wall panels consist of:

7/16 x 1⅜ in. wall panel moldings, 62 running ft.

The doors are two 6 panel stock doors 3 x 7 ft.

The trim consists of two sides of stock ⅞ x 5 in. trim with jambs complete for two 3 x 7 ft. openings.

The molding around the fireplace is 1⅜ x 2¾ in. panel molding, 17 running feet.

The fireplace opening is 3 ft. x 2 ft. 6 in.

The shelving is ⅞ x 8 in. dressed boards, 20 running ft.

The birch veneer comes in sheets and there should be 85 square ft.

The base board should run all round the room and should be ⅞ x 9 in. base board, 50 running ft.

If the room in which it is contemplated to use paneling varies at all from the dimensions of this room, it will be necessary to lay out a drawing to suit the actual conditions and any carpenter can give an accurate figure for the amount of labor and material required.

THE APPROXIMATE COST

The arched niches are cut out of the birch veneer panels and a molding run around the edge to give a finish. The cost of paneling of this character would of course vary in different localities. For the convenience of those who would have a carpenter erect it, we have given its dimensions, and the quantities required. The lumber including the doors would amount in the neighborhood of seventy-five to one hundred dollars; the labor from one hundred and fifty to two hundred dollars, making the cost about three hundred dollars.

The wood paneling should be given a coat of filler and waxed to preserve the natural grain and color of the wood.

Veneered Paneling

WOOD wainscot was used for finishing the interior walls of the earliest houses in the American Colonies before the use of plaster became common. Although few of these houses remain today in their original condition, the manner in which this wainscot was used is preserved for us in many examples along the Atlantic Coast. In this early work the wainscot was never applied to ceilings but only to walls, and the earliest type consisted merely of matched boards running from floor to ceiling.

Later, during the middle of the 18th century, or Revolutionary period, plaster began to come in as a wall covering and the wainscot became a low dado around the room, finally being reduced to our present day use of a base board only. The use of paneling at the fireplace end of the room persisted as a decoration, however, even after the rest of the room was plastered.

In many old houses the wood paneling was left in its natural color and the mellow tones produced by age and constant rubbing with wax and oil are very beautiful.

In the preceding elevations we have shown how the beautiful effect of these early rooms can be obtained by the simplest modern means. In the Revolutionary period such a completely paneled room would probably have been constructed of rather heavy boarding laid off in decorative panels formed by stiles and rails. In those days, however, labor and material were cheap. The reproduction of such a room in a truly archeological manner would, today, involve a cost far beyond the means of the ordinary house owner. But fortunately, today, the use of machinery has put upon the market stock moldings and veneered panels which may be procured easily and cheaply at any mill. It is by the use of these materials that the room illustrated was produced.

The walls were first lined with stock birch veneered panels of a beautiful grain and the paneling was laid off with simple flat boards and quarter round moldings. The whole wall surface was then treated with a clear wax to leave the natural color of the wood untouched, and the effect of the whole room is such that, for a relatively small amount, anyone who wants the appearance of an old paneled room can procure it without going to the expense of complicated joinery.



In this English Renaissance room the antique stone mantel with decorative plaster over-mantel is the center of interest.

CHAPTER III

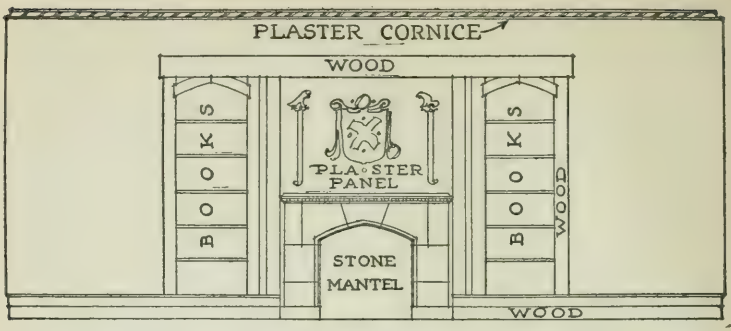
The English Living-Room

Plastered Walls, Dark Woodwork and Massive Furniture

THE houses in the Early English feeling are gaining in popularity, not only for the large country house, but also for the smaller suburban house. To create a living-room with this English atmosphere requires more than period furniture or furnishings. This type must have a well-proportioned architectural background to be really attractive.

Structural Background

As frequently stated, to create an atmosphere successfully in any style, there must be a controlling motive, and to understand the motive expressed in English rooms, it is necessary to make some study of Elizabethan and Jacobean periods in England, roughly speaking, from 1558 to 1658. In those early days, construction in building was more apparent, and in following that type of design, the heavy beams which carry the weight of the second story are exposed and become part of the background of the room. The accompanying illustration

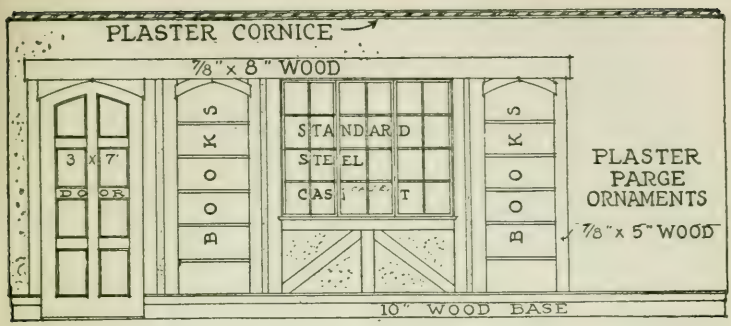


An architect's detail drawing of the fireplace, over-mantel, and book cases shown at the beginning of this chapter.

shows a beamed ceiling, the lintels (the wood construction above the windows), the trim under the broad casement windows, and other somewhat crude but attractive essentials of building which are usually hidden by plaster and interior finish in a modern house. In the room with the English feeling of this period, they are exposed. The rest of the wall is plastered, but instead of being smooth, there is a certain unevenness about it that was characteristic of this early period, and which today we find quite charming. Make these walls a soft tone, and stain the woodwork a dark oak, waxing it to a dull glossy finish. Such a treatment gives the impression of the mellowing of time.

The Built-In Book Cases

The photograph opposite page 49 gives an idea of the manner in which the book cases are set into the wall. They are a distinct feature of the room, and could be put into



The drawing for the opposite side of this English Renaissance room shows casement windows and book cases.

any room, just as the beams could be added to the ceiling. The effect shown in the illustration may be obtained in remodeling a house, or building one on less authentic structural lines, by the use of ordinary seven-eighth-inch boards nailed to the walls. The detailed elevation given above shows the size of these boards which may be obtained in oak or chestnut from any dealer in mill-work. The ceiling has seven-inch beams set at intervals of four feet six inches. These may be "boxed beams," instead of solid wood beams, that is, made up in box form of thin material shaped as the solid timbers would be. The doors should be made of small panels with pointed tops to conform to the style of the room, and can be constructed easily by any carpenter capable of building the usual type of door. To give the character desired, the windows should be casements, opening out. But, instead of using wooden frames, as in the sixteenth century, there are today steel casement sash and frames that are highly to be

recommended. These can be obtained in standard sizes ready to set into the wall, with all the necessary hardware.

The mantel is of stone instead of wood in a room of this type. Above it may be a portrait or picture, or merely the rough plaster with some design worked into it. The fire-irons and other tools would be of iron, not brass.

One of the charms of this style is its irregularity. The designer need not be tied down by the necessities of symmetry. Therefore, there could be a fireplace in the middle of one wall and a broad casement window in the opposite wall. Book cases could be balanced on each side of the window and on each side of the fireplace, and should you wish a door to lead to a terrace on one side of the room, for instance, disturbing the symmetrical treatment, it is possible to do it and add rather than detract from the style of the room.

Those interested in English rooms will be glad to know that it is possible to purchase, by the foot, plaster moldings to form the cornice around the top of a plastered wall, as well as small ornaments called "pargetry." A surface of this character may be applied over either rough or smooth walls, or even wallpaper, by procuring hand-patted plaster, which comes in sheets about five feet square. While the sheets are being put up, and are still wet, the edges are pointed together. Plaster parge ornaments may be purchased from any dealer in ornamental plaster work. When the wall is thoroughly dry, one coat of glue size, with a little umber in it, will give a soft antique color. This is what gives the mellowing of age. The floor and the woodwork should be stained, as stated above, a dark oak color, or, as one maker calls it,

Cathedral Oak. This is really a mellow, soft walnut shade. So much for the making of the background.

Jacobean Hand-Blocked Linens and Chintzes

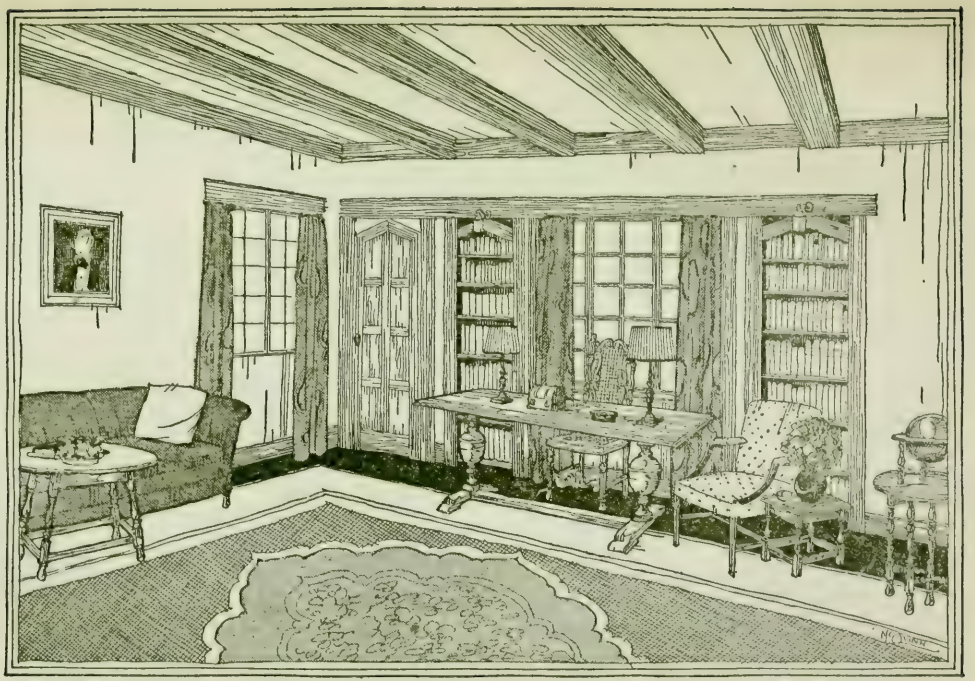
In the days of Queen Elizabeth, the ladies of the realm decorated the material used for their curtains with worsted stitchery. This was known as crewel work. Because it is distinctive of this period, manufacturers have copied the designs in hand-blocked linens and chintzes. The predominating characteristic is a brown branch of a tree going through the pattern, with conventionalized flowers in a deep red, and leaves, also conventionalized, in shades of blues and greens. Another characteristic is that the leaves and branches, and even the flowers, never show a hard or definite outline, but are broken to suggest the stitches of the original pieces. There is a certain crudeness in these patterns which is delightful, and which suits the dark oak of the furniture and the plain cream-colored plastered walls. The backgrounds in some of these chintzes, although they were originally cream-colored, are being reproduced today in soft greens and blues, with the bright colorings applied to them. You will have no difficulty in securing this type of hand-blocked linen if you ask for Jacobean patterns or Crewel Work patterns.

Oriental rugs are perhaps the nicest floor covering for a room of this sort, especially those with shades of rich deep red and other subdued colors. Both Persian and Turkish rugs can be procured with these colorings. It is also possible to procure excellent copies of the Oriental patterns.

Elizabethan Furniture

Furniture used in an early English room is just as different from that used in a Colonial room as black is from white. To begin with, the wood that the pieces are made of is oak instead of mahogany, walnut or pine. The larger pieces are somewhat heavier in scale. A table of Elizabethan type, long, heavy, and rather massive, may hold a pair of metal candlesticks, wired for electricity. These candlesticks must be somewhat heavy also, and they would be best of metal rather than of porcelain or china.

Oak is the characteristic wood of this early period, and the excellent reproductions made by some of our best American manufacturers are well constructed of seasoned wood and have a hand-rubbed finish, approximating in tone the mellowness which time alone can give wood pieces. Long tables, such as the one to which I have just referred, usually have the bulbous legs characteristic of the Elizabethan era. The stool drawn up by the chair, the pedestal-table used for a lamp and a potted fern perhaps, must also be of oak and with the Elizabethan or Jacobean feeling. A gate-leg table is appropriate in such a room, provided it is of a heavy early type. The overstuffed chairs should be rather large and show the under-strapping of wood. One, for instance, could be covered with deep brown mohair, rep, or velvet, and another big chair could have a slip cover to match the curtains. A Jacobean arm chair is used behind the table in the picture opposite. The yellow damask cushion on the seat is a pleasant color note.



The heavy beamed ceiling, hand-patted plaster walls, linen curtains, and Jacobean furniture, all combine to give this room its atmosphere of the English Renaissance.

Grouping Furniture Around the Fireplace

Although the furniture and the hangings and the background are of the Elizabethan and Jacobean periods, the arrangement of the furniture may be modern to give the comfort which we demand of our living-rooms today. Starting with the fireplace as a center of interest, on one side place an upholstered chair with a lamp near by and a small table to hold a book or any other necessity for comfort. The illustration at the head of this chapter shows this grouping. Opposite the fireplace, in front of the windows, place a long oak table, putting a carved high-backed chair behind it with its back to the window so that the light may come over the shoulder for writing. If the table is arranged as a writing table, which it is well to do, a leather portfolio may be put between the lamps and an ink stand in front of it. Comfortably near, put a cabinet, preferably of oak, which, while holding papers, is also a decorative note in the corner, and adds height to that end of the room.

At one end of the room there are apt to be windows. Between them place a comfortable davenport with a small table in front of it suggesting a place for tea. A nice arrangement, if there is a davenport against the wall, is to place a chair at right angles to it with a stool or a little table at one side. Sometimes, if the room happens to be a large one, a chair can be used at each end of the sofa.

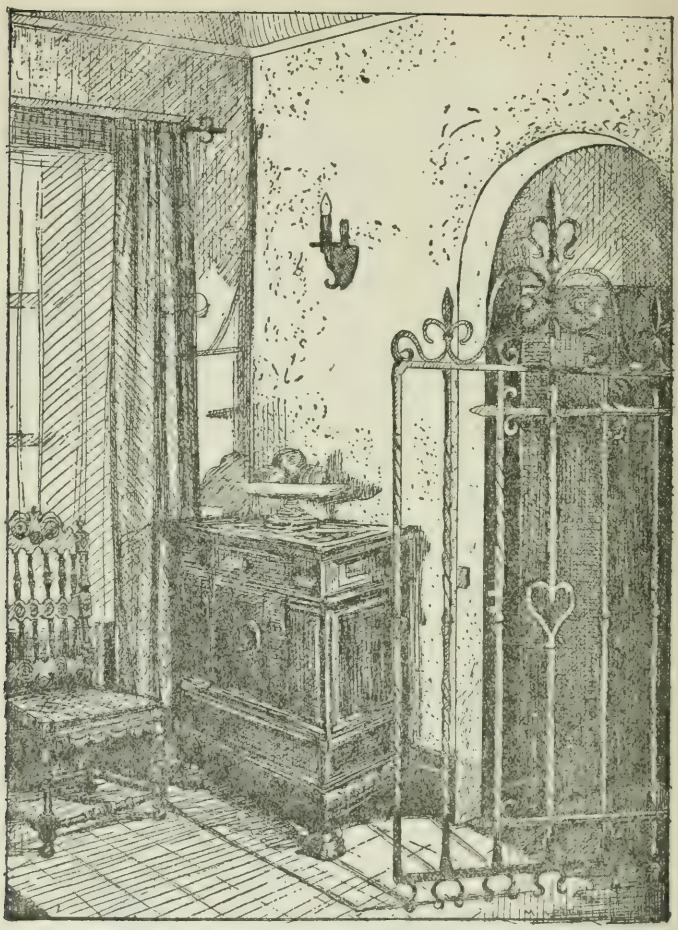
To Get Good Lighting Effects

To get the best out of artificial illumination in any room, the lights must be so placed that the daylight is not only replaced,

but supplemented. An arrangement of side lights, as novel as it is pretty and practical, is the hanging of electrified wrought iron lanterns above the book cases. If you use book cases as suggested, this would give four lights and sufficient illumination in the room with the addition of direct light on the table for writing and by some of the chairs for reading. In fact, if a light is put by each of the overstuffed chairs, the users of the room will rise up and call the decorator of it "blessed." There is nothing that adds more to the comfort of a living-room than a pleasant subdued general illumination (which does not tire the eyes), and a good strong light which can be turned right on the book for reading.

Characteristic Accessories

Accessories or small things for this room should be of the same early character. Standard lamps may be of wrought iron, and one of the table lamps could be of *sang de bœuf* porcelain (the deep red Chinese porcelain), mounted perhaps on metal or teakwood, but in all other instances metal rather than porcelain is the texture desired. Heavy brass book ends, a treasure chest which might well be a miniature copy of a pirate's strong-box, but holding cigarettes or modern writing accessories instead of the hoarded gold of the pirate; a few bits of pottery; a handsome silver paper knife; a family portrait or two, or oil paintings rather than prints, are the things which give the look of the "lived-in" room with the old world atmosphere of yesterday, but the comfort of today.



The rough plaster wall and the arched doorway with wrought iron grille are characteristic of this period.

CHAPTER IV

Spanish-Italian Living-Rooms

Should Be Used Only In Appropriate Settings

THE interest all over the country in rooms of Spanish or Italian character may perhaps be traced to the very charming houses of this sort in Florida and along the Pacific coast. In such an environment they are proper, but a word of warning must be given to consider the setting before making such rooms. They settle rightly into rather large town houses, and if restraint is used, are also appropriate in the small as well as the large country or suburban house, when the architectural feeling is in sympathy.

The appeal of such rooms lies somewhat in their restraint, in the placement of furnishings and the austerity of the background.

In furnishing a room of this type, which is in a sense a period room, certain concessions must be made to modern comfort—by the use of one or two overstuffed pieces for instance—but the background should be restricted to the treatment of the period. The furniture may be of either walnut or oak and the draperies and wall hangings, textiles of red, yellow, green and blue in bold design.

Italian and Spanish Backgrounds

To begin once more where all decorating begins, with the background, remember that it probably must be built into the house. Both Spanish and Italian rooms have high ceilings and rough-plastered walls, and the ceilings, as a rule, are decorated. Walls should be left sufficiently bare to give a feeling of strength, restraint and restfulness, if a characteristic Latin interior is to be created. Dark woods, carved and decorated, colorful fabrics and rich embroideries give color to the room, and are a foil for the background.

The rough plaster used by the Italians, and by the Spaniards in connection with vivid colored tiles, is today being imitated most successfully by surprisingly simple processes, applied as paint is applied. The walls may be a cement or cream color, or two or three colors may be blended together, such as blue, green and yellow. After the rough plaster surface has been applied to the ordinary wall, the color is put over it. Have three buckets of oil paint, one of each color. First apply a brushful of blue, and while it is still wet, one of yellow and then one of green near it, so that one will run into the other. In some places splotches of the green will have more effect, and in other places the blue or the yellow.

Before leaving the background, mention should be made of the use of the arch, which it is well to have if possible. The opening between two rooms could be arched with an iron grille set in it; or use an arch in which to set a solid wood door without a frame. Carved or deeply-paneled wood doors are set right into the stone masonry. The doors, as well as the

iron grilles, are very decorative. They are usually of dark walnut, of oak, or of what the Italians called Pino wood, with great ornamental hinges of wrought iron, wrought iron latches and bolts to hold them in place.

Iron is also used for the side lights and torchères, either for the floor or the table. These give the best effect when holding real candles.

If books are to be set into the wall spaces, a pretty arrangement for their use is to adapt the niche, so frequent in rooms of this type, as a book case. This would be about as deep as the usual book case, painted vermillion or green, and of the shape shown in the illustration on page 63.

Many of the old floors in Italy and Spain were of stone, so today tiling or stone composition is replacing stone flagging. Small vivid rugs or Oriental rugs should be placed where furniture is grouped. But, keep the effect of bare floor space.

Italian Draperies

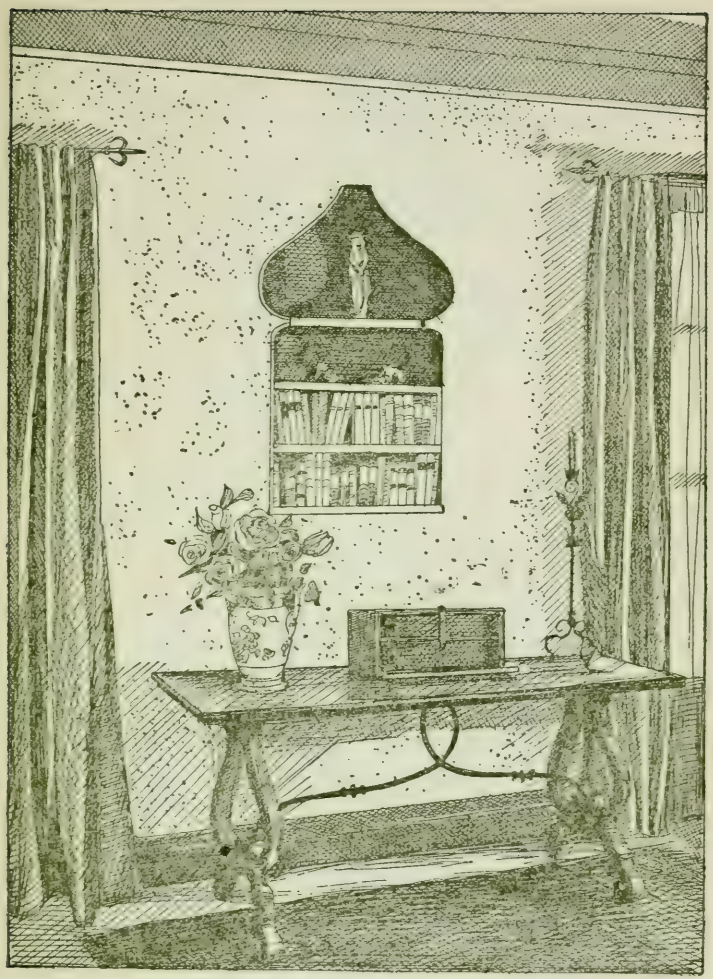
Character as well as color can be given by curtains of damask, or silk and cotton materials in damask patterns. By the way, the curtains should be hung on an iron rod with a metal spear head as a finial at each end. Iron rings should be attached to the curtains for the rod to pass through. Red, yellow and green, in rather strong tones, suit the plain background and the dark tones of the oak, and the rusty iron finish of the grille, metal candlesticks, candelabrum or side lights which are used in the room.

Italian and Spanish Furniture

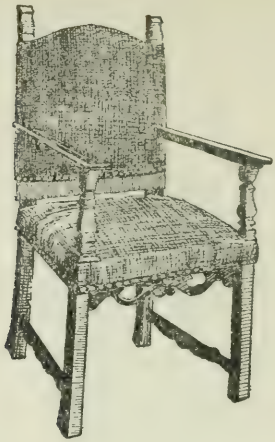
The distinction between Italian furniture and Spanish furniture is that the Italians made most of their pieces entirely of wood, while the Spaniards in their tables combined wood with wrought iron. In the illustration on the opposite page the metal brace in a graceful curve extends from one end to the other below the table top. The wood construction of Spanish tables is somewhat lighter than that of Italian ones. Instead of four legs of a later period, the Italian Renaissance table had two massive ends with a stretcher between them. The Spaniards lightened these ends and made the stretcher of metal instead of wood. The chairs are a good deal alike, but the Italian chairs are heavier and more apt to be carved ornately. The arm chairs have high backs and usually have the backs and the seats upholstered in velvet or damask with the wood arms exposed. One type of Spanish chair shows studding; that is, the upholstery is put on with large ornamental tacks. Both Italians and Spaniards use leather for chair coverings.

Keep a Bare Effect

Many of the so-called Italian and Spanish rooms which are being made today, fail of effect because they are overcrowded. A few pieces placed against the wall, with great restraint shown in what is put on them, produces the austerity of their prototype. This is offset by the warm rich colors of the fabrics used in the draperies and the upholstery. It is this combination of austerity and deep coloring which makes the charm of these rooms. However, if a comfortable living-



Spanish table with iron stretcher between two windows hung with yellow damask. The book niche is painted vermillion.



This Italian arm chair with severely straight lines might be covered with deep red velvet or morocco leather.

room is to be made, some liberties must be taken. A comfortable group around a fireplace is almost a necessity. To get this, a sofa or davenport in an Italian or Spanish type can be found. But, instead of that sofa being pushed flat against the wall, it may be comfortably placed facing the fireplace. Besides the soft upholstered modern chair at the other side of the fireplace, somewhere near by in the group have the more formal austere Spanish or Italian arm or side chair.

But, having taken these liberties, do not take others. A leather screen may be used most effectively in a room of this sort to give both color and the upright motif where it is needed. Wall hangings in damasks, tapestries, and vivid velvets of all sorts, are preëminently suitable. Against the

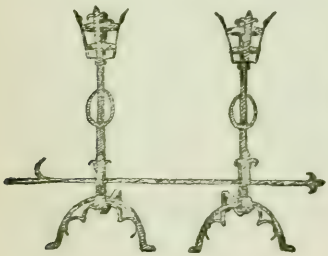
vermillion of recessed book shelves a porcelain figure of a Madonna could be used as could carved and inlaid wooden boxes. On another wall space use a massive chest as they are most characteristic.

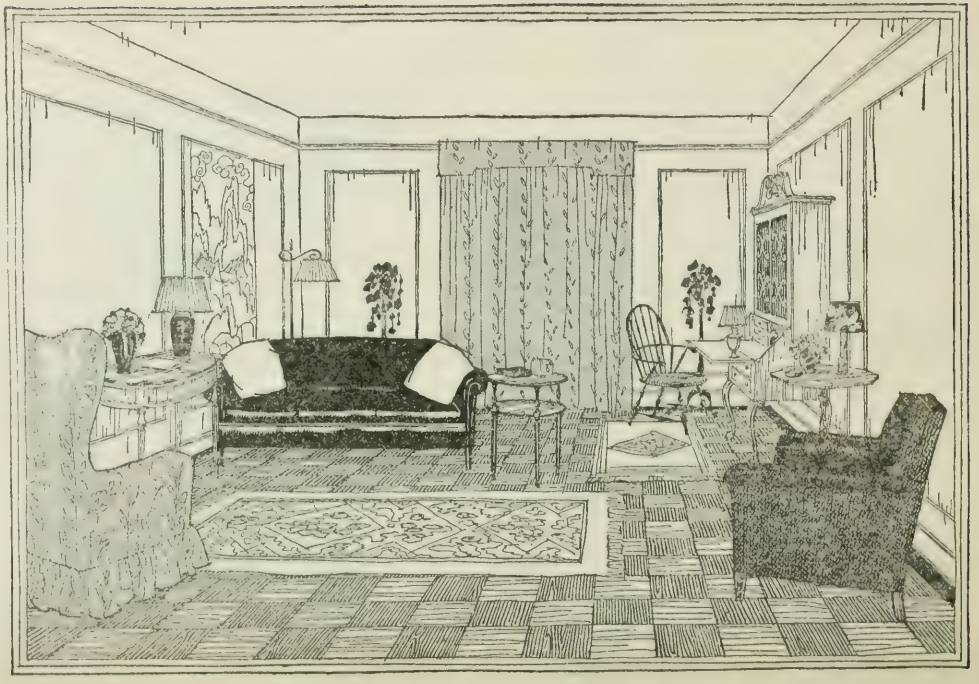
If potted plants are used in the room, and the Italians and Spaniards used them extensively, they may be set in either the usual flower-pot, as the soft terra-cotta is an excellent color, or in the vivid pottery jars. The andirons are quite different from those used in an English room. Choose wrought iron such as that illustrated. The logs for the fire would be put in a large holder, also of wrought iron.

The little Spanish side chair carved from oak or walnut should be decoratively upholstered.



Andirons of the Spanish type are especially decorative.





A decorative wall hanging was used as the center of interest in this charming living-room. The sofa and comfortable chair facing each other are inviting.

CHAPTER V

The Living-Room Without a Mantel

Make a Center of Interest

WHERE there is no mantel in the room, there is no established center of interest, unless it is made. There are a number of ways of doing this, and one which suits a small room is illustrated. This is in every sense a modern room, a comfortable room, and the furniture used is inexpensive. Let us determine to give livableness and comfort to the room which we will now furnish, using pieces with an eighteenth century feeling—not a period scheme—but a secretary and a table or two with the beauty of walnut or mahogany, and the grace of this period. Having now determined on our type, we consider the background, which in the sketch shows a plain plastered wall with nicely proportioned moldings used to give a paneled effect. Paint the walls a gray-green. The gay color, which is permissible even in a small room, is given in the chintz. Choose one, for instance, with a yellow ground, patterned with red and some blues, with an accent of brown. So much for the color.

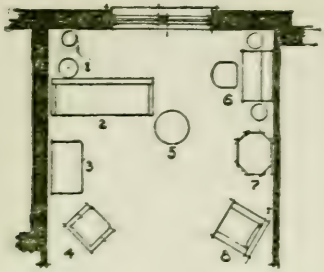
As there is no fireplace, make a center of interest in the way you group the furniture. A davenport may be drawn up at right angles to a wall space. Emphasize this wall space

by hanging a piece of chintz or a Japanese print at the end of the davenport to give height. Place a lamp at one end of an oval-shaped walnut console table, placed against the wall, and an easy chair at the other end of the table, opposite the davenport. This arrangement gives comfort, as there is place for a group of people. Opposite the davenport, in a small square room, in which the window happens to be placed as in this sketch, put a secretary desk, as shown. This gives weight to the opposite wall space, and balances the davenport, at the same time giving height where it is needed.

It is near enough to the window to have a comfortable light for the daytime, and a lamp is placed on it for the evening. Next to it is a tip-top walnut table for books, flowers, and a lamp. Drawn up beside this table is an overstuffed easy chair, that also has a good light. With the desk and the table this forms a second group.

The brown mahogany wood pieces of furniture are nicely balanced by the two overstuffed pieces covered in brown sateen. The davenport is relieved by the pillows repeating the colors in the chintz in a solid color, or covered with the chintz itself. If the room has but one or two windows, it is well to make a slip cover for one of the chairs of the chintz used at the windows, thus bringing the chintz into another part of the room and in this way tying the color scheme together.

In a small room, if there is a nice floor, stain it a walnut tone, wax it, and use small Oriental rugs, choosing colors which harmonize with the other things in the room, and avoiding vivid rug tones. The softer colors with more browns, blues and rose are better than bold patterns in red.



1.—Lamp
2.—Davenport
3.—Table
4.—Wing chair
5.—Table
6.—Windsor chair and desk
7.—Table
8.—Chair

In a large room, where there is no mantel, a pretty scheme is to place a high piece of furniture, such as a secretary desk, in the center of one wall space, using two pictures of corresponding size on each side of it. Or, if you have no pictures, a decorative chintz may be set into panels formed by the molding. In such a room, the davenport may be placed as it is in the one just described, with a large mirror over the table between the davenport and the chair. A floor-plan is given showing the placement of the furniture which is numbered to correspond. The secret of making rooms of this character a success is to use some upright as a center of interest for a group, as in the case of the secretary desk balancing some other part of the room.

Another wise arrangement is to place some piece of furniture at right angles to the wall. Sometimes a table and an easy chair may be one side of a group, with a small table and a moderate sized chair opposite it, with a window, if

it happens to be in the center of the room, between them. In the daytime the light and the view from outside makes rather a natural center, and at night, by having decorative chintz curtains that can be drawn, the pattern of the curtains gives much the effect of a picture.

The Use of Wall Pieces

In this country today, we are only just beginning to know the decorative value of wall pieces. An uninteresting room with plain walls and a stretch of unbroken wall, may be made most attractive by placing a piece of brocade, an interesting pattern of chintz, or one of the India prints back of a table, reaching from the top of the table to the ceiling. Chairs naturally group themselves at either side of the table. For the sake of variety, it is well to place a lamp at one side of the table rather than in the center. This gives a reading light for one of the chairs. A standard lamp between the chair on the other side of the table, and the table, gives another light and a decorative bit of color.

Wall pieces were used abroad in the form of tapestries and very costly fabrics. Today, however, it is possible to get nice prints very inexpensively. The India prints, for instance, which are very colorful, are quite inexpensive, ranging upward from $20. These prints are sometimes spoken of as bedspreads. Those in the Paisley patterns (similar to Paisley shawls) have so many soft colors in them that they fit into almost any color scheme. It is also possible to use one or two widths of the chintz used for curtains, binding it with

one of the colors in the chintz, which makes a nice contrast. In some formal rooms, brocade is used—most frequently in the Italian and Spanish rooms. In rooms of a French character, if brocade is used on the walls, it is set into panels. This is quite a different thing, and not to be confused with a wall hanging. Though it is possible just to tack these pieces to the wall, the proper way to hang them is to run a flat stick, like that used in a window shade, through a casing at the upper end of the piece. Small rings are sewed to the under side of this casing, and it is hung as a picture from the picture molding—not with cords but on picture hangers. Should there be no molding, the rings may be put over tacks which do not show, so that the piece is invisibly hung.

Decorative Quality of Potted Ivy

Any one with a love of flowers, usually feels the charm of potted plants in the house during the winter when flowers are out of the question for most people. An excellent substitute for this bit of color is ivy put in rather dull metal stands and allowed to hang nearly to the floor. Sometimes a pair of ivy stands placed in a wall space either side of a window have a delightful decorative quality. Or again, if there is a window on each side of a fireplace, they may be placed in front of the windows. Many women overlook the decorative quality they will add to a room by the use of plants. For a few dollars ivy or ferns may be purchased which, if given ordinary care, will last the winter and perhaps go into the garden in the summer. In watering, soak thoroughly but not often.

Living-Room Points

1. Livableness is the first quality required of a living-room. This is largely produced by arranging the furniture to give comfort.
2. Have a center of interest in every room. If it is the fireplace, place the chairs and the sofa comfortably near it with a lamp or light so arranged that it is possible to sink into a chair, turn on the light, and without moving anything, read.
3. Have the articles of furniture in the room which are necessary to produce comfort:—a comfortable davenport and a number of comfortable chairs, a desk, several small tables, as well as a large table which will hold books, periodicals, ash trays and flowers.
4. Lighting has a great deal to do with the livableness of a room. Do not have glary lights which hurt the eyes. Place the lamps so that the bulbs will not shine into the eyes when sitting in the most comfortable chairs. Shaded side lights are desirable if possible. If there is an overhead light, cover it with a silk or parchment shade which will diffuse the light.
5. For a reading lamp for the man of the family, have a strong light, in either a standard or a table lamp, placed near his chair. Place lamps in different parts of the room, if it is large.
6. In choosing Orientals or good figured rugs, select the more subdued colors in small patterns for a room-sized rug. If small rugs are used on bare floors, put them where they will be held firm by the legs of a table or chair, so that no one will trip on them.
7. In choosing color for walls and chintzes for curtains and coverings, select those liked by the majority of the family. Avoid startling patterns or those in which the figure or flower is easily counted. Such patterns become tiresome.
8. It is always nice to be able to draw the overdraperies at night during the winter. It gives both color and warmth to the room.



In this Colonial dining-room the colorful scenic wallpaper covers only three walls. The other side is paneled with pine, which is painted white.

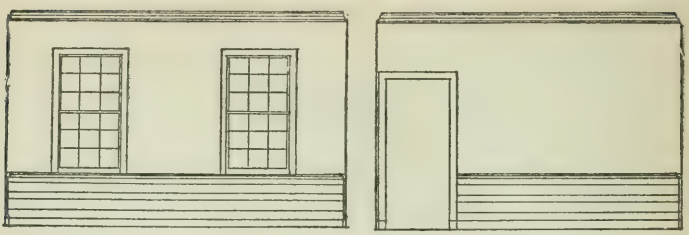
CHAPTER VI

Dining-Rooms

Asserting Individuality—In Color and Furniture

THE dining-room, of all rooms in the house, should have a spirit of friendliness. It may be dignified or it may be gay, but it should be a room which is conducive to the brighter, more sparkling side of life. Here the family meets three times a day. A sunny room in the morning will do much to make breakfast a pleasanter meal. A room brightly lighted at night, with a colorful background, may make dinner a happy as well as a necessary function. Just as a living-room should be a place of comfort, so the dining-room should be a place of cheer. The happiest families are those who taboo all the serious, annoying topics and reserve meal times for the lighter gayer sort of conversation.

By reason of its definitely described use, the dining-room and the arrangement of the furniture can be varied but little, but this does not limit the choice of interesting background—in wall color and floor covering. The dining-room is in many houses the stepchild of the house, where color and design have been forgotten in an altogether utilitarian arrangement,



These elevations show a low wainscot of horizontal boards as well as the door to the front hall.

whereas everything may be chosen to give color, ease of living and charm, as well as comfort to a room, whether large or small.

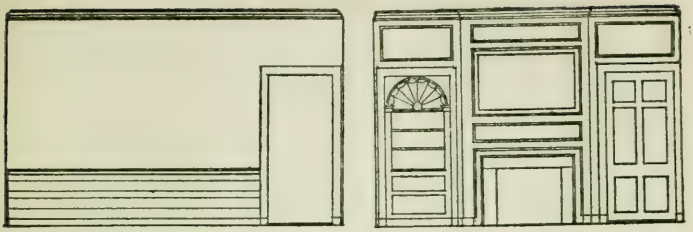
There are, of course, many types of dining-rooms—Colonial, English, French, Italian—furnished with the formal or informal furniture of their respective types. There is also today some attractive painted furniture, modern, perhaps, in type, which is suitable for small rooms in apartments or suburban houses.

First, however, let us plan a dining-room of a somewhat formal Colonial type, then some simpler rooms.

The Colonial Dining-Room

The illustration opening this chapter shows the salient characteristics of a Colonial dining-room. It is entered through a door at one end of the wall opposite the fireplace. The architect's elevations above and on the next page show this in relation to the fireplace and the door to the kitchen or pantry.

The side of the room which includes the fireplace is entirely wood-paneled, while a low wainscot or dado is used on the other three walls. The joints of such a low wainscot are



This detail drawing shows a built-in shell cupboard which is balanced by a paneled door to the pantry.

usually horizontal and the height determined by the height of the sill of the windows, so that the chair rail or cap is found by a continuation of the sill. Pine is an excellent wood to use. Should you wish to make a room of exactly this sort, any good carpenter could duplicate this woodwork for you with the assistance of these elevations, at a small outlay, except for the cupboard, which would probably have to be made by a mill. When The Studio made this room, we put ourselves in the spirit of evolutionary days and endeavored to produce at moderate cost an effect of that time, with everyday modern materials without slavishly following archeology.

Materials Used for Dining-Room Paneling

Materials of the following character can be obtained from any near-by mill worker.

⅝″ x 5″ boards and ½″ quarter round moldings for panels.

⅞″ random width beaded boards.

1⅛″ x 1 3/16″ picture molding.

⅞″ x 3¾″ crown molding.

This paneling gives the effect, shown in the illustration, of the fireplace opening, with the china cupboard on one side and a paneled door of the same size on the other side. On the other three walls, above the three-foot painted dado is a scenic paper very gay in color. The paper used by The Studio shows pictures of West Point, with cadets parading, the beauties of Virginia, a stage-coach filled with passengers, Indians in the distance, and New York harbor with its many sailing ships.

Color in the Dining-Room

When a scenic paper of this type is used on a wall it, in itself, gives sufficient color and pattern to the room. In Colonial rooms the woodwork, paneling and mantel, if there is one, should be white enamel paint. The fireplace facing may be of brick, old blue and white tiles, or black and white marble. In remodeling a room, an inexpensive way to obtain a nice result is to paint the facing dull black, or if an expert can be obtained to do it, give it a marbleized effect. The inside of the fire opening may be of brick or cement. Should the surface not be in good condition, it may also be painted black or be whitewashed. Brass andirons, brass fender, log basket and fire tools complete this setting. Above the fire opening hangs a girandole which is an excellent Colonial reproduction, showing the eagle at the top which is characteristic of the period. You will note that there is no mantel or shelf over this fire opening. This is also characteristic of the early Colonial period, and is particularly nice to follow in a dining-room where there is no need of a mantel shelf.

A mirror or a picture and some attractive side lights give the necessary decorative note.

The curtains should be of a plain-colored sunfast fabric to give contrast to the decorative wallpaper. In the room, built and furnished by The Studio, we used a honey-colored yellow strié taffeta, made full length, which was a pleasant relief from the walls, and suited the plain blue velvet rug used over the stained and waxed floor.

Choose Furniture Carefully

Dining-room furniture has usually been sold in suites, and quite logically so. But today the interest in antique furniture, which has made collectors combine pieces which harmonize but do not exactly match, has caused a reaction which is being felt by manufacturers. In consequence, fewer pieces are being included in a suite or group, and there is more variety in design.

In the room illustrated, for instance, which is of medium size, walnut pieces of the eighteenth century type are successfully grouped. Instead of the conventional sideboard, a low-boy (with nice drawer space to hold flat silver) holds the silver tea-service, or could hold a bowl of flowers and a pair of candlesticks on its spacious top. There is a double-pedestal dining-table of walnut and a side table in the Sheraton feeling. The corner cupboard, which is a most interesting reproduction of an old Maryland piece, suggests Chippendale lines, very much simplified. The two arm chairs and the four or six side chairs are of walnut and also were inspired by the Chip-

pendale type in its simplest form. All these pieces are moderate in price and are easily procurable in the better shops.

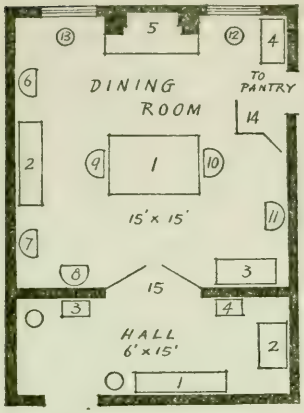
With such a dining-room, if you are lucky enough to possess old china and glass, it is right to display it in the built-in cupboard or the china cabinet. If you have to buy china or glass, get that possessing the spirit of the room, which is to be found in modern Wedgwood, ruby glass, and old china, blue and white. The latter is often quite inexpensive.

Some details of such a room which help to give it atmosphere, are the black iron latches on the doors, the L and H hinges, and the use of candles instead of electric bulbs in the side lights.

A Cottage Dining-Room in Colonial Feeling

In a much simpler type of room, inspired by the Colonial feeling, the walls, instead of being paneled and papered, would be painted a solid color throughout—a soft cream, gray or gray-green. The hangings would then be a colorful figured chintz and come to the window sill only instead of to the floor. Dotted swiss or net glass curtains would be used under them. The curtains themselves may be hung from a simple wooden cornice, painted the same color as the woodwork of the room, or made with a French heading and hung from a rod. It is always nice to make curtains so they can be drawn at night, as the fabric, whether plain or figured, gives a decorative spot to the windows which would otherwise be dark.

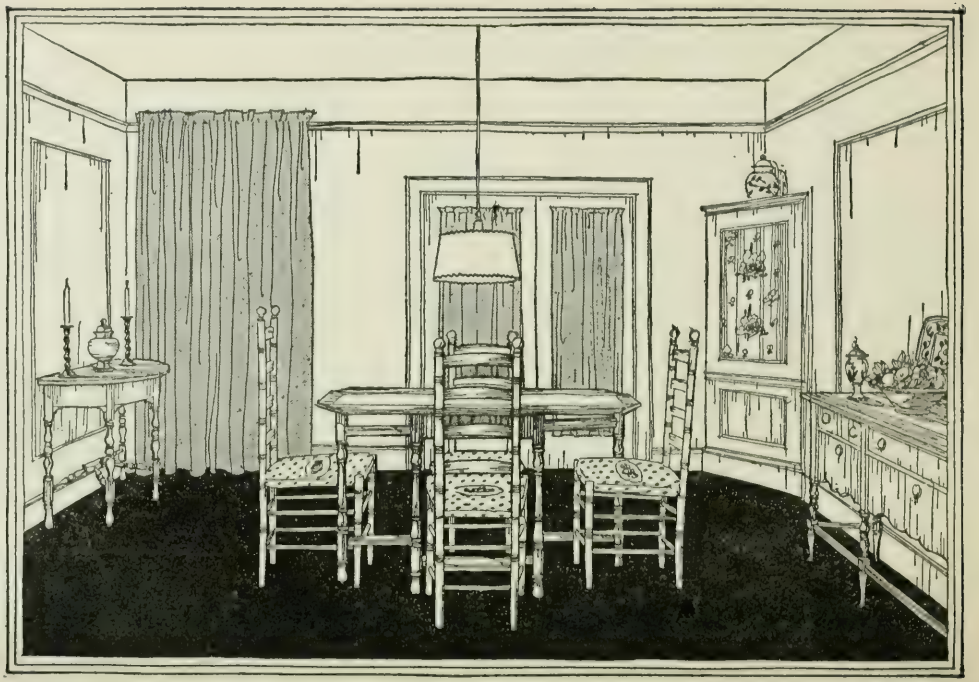
Black and white checked linoleum could be used for the



1.—Table
2.—Sideboard
3.—China cabinet
4.—Serving table
5.—Fireplace
6 to 11.—Chairs
12 & 13.—Ivy stands
14.—Screen
15.—French doors
1.—Bench
2.—Table
3 & 4.—Chairs

floor, the border of which would show beyond a small-patterned dark blue rug. In a family where there are children, a plain rug is hard to keep in order. A small-patterned one is more serviceable. If the pattern is chosen wisely, a very nice effect can be obtained, but avoid rugs with glaring patterns.

A gate-leg or extension table with four legs, following a simple Colonial design, may be used with wooden Windsor chairs, made comfortable by cushions covered with the chintz of the curtains. An oval console table for serving and a rather small sideboard are the other necessary pieces. They can now be found in maple or birch to suggest old pine. In



The corner cupboard with inset-panel of wallpaper is a very decorative note in this simple dining-room in which a walnut gate-leg table and ladder-back chairs are used.

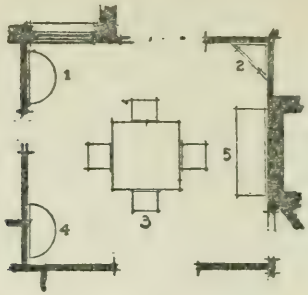
such a setting as described, a ship picture on the wall, some pretty Colonial side lights, a gay yellow painted tin tray on the console table, and a Wedgwood bowl of fruit on the sideboard are delightful.

Good taste today demands great restraint and simplicity in what is shown in the way of silver and glass in the dining-room. Overburdening the sideboard with silver is no longer done. Some few pieces may be shown but in a simple room it is far better to have merely a bowl and candlesticks of either silver, china or glass, rather than eight or ten pieces of silver.

Frequently rooms of this type open with French doors into the main hall. If this happens to be the case, it is well to continue the linoleum into the hall. In fact, it is because it is so good in the hall that it is continued into the dining-room. And speaking of French doors, remember that they should have net curtains gathered on rods, from the base of the first glass partition to the bottom of the glass.

Combining Wood and Painted Furniture

The illustration on page 80 shows a dining-room with painted furniture, combined with a table and chairs stained walnut color. This is often a very sensible thing to do. Good wood pieces usually are more expensive than painted ones. Therefore, in this dining-room The Studio selected a good gate-leg table and good ladder-back chairs, finished in a walnut stain, and combined with them console tables and a sideboard painted to match the walls, with the idea that the tables



1 and 4.—Consoles
2.—Corner cupboard
3.—Table and chairs
5.—Sideboard

and sideboard might later on find a place upstairs, the tables in a bedroom, and the sideboard as a hall piece.

For a small dining-room without a mantel it is most important to consider the scale of the furniture. This was done most carefully in this room. Heavy furniture would have made it seem smaller, whereas the ladder-back chairs, the delicately designed extension table, and the small scale of the sideboard and console tables give spaciousness to the room, and yet provide all the necessary accommodation for linen, china, glass and silver. In placing the furniture, the needs of a dining-room were considered. Console tables are placed on either side of the door to the kitchen to act as serving tables; the sideboard is on the opposite wall.

Determine for yourself the color you would like your walls. Parchment color is very satisfactory, as well as gray-green. In the case of the room sketched, it was gray-green with a

strip of Chinese wallpaper put in the face of the cabinet. This paper had a bright yellow ground, with a motif (a bridge and some green trees) which showed green, gray, mauve, red and mulberry. The color scheme of the entire room was taken from this motif in the paper. The walls were made the softest gray-green, with some of the furniture matching it; the walnut furniture matched the browns in it; and the curtains were of solid mulberry. The yellow of the ground was repeated in bowls, candlesticks and the lamp shade which hid a metal electric fixture. The Studio does not recommend a central light in preference to side lights for a dining-room, but where it is already in a house, and there are no side lights, the illustration shows an excellent way to treat it. On the console table was a black painted tray. On the floor was a rug of tobacco brown, with the floor, stained and waxed, showing beyond it. A detail drawing of the arrangement of the furniture, doors and windows is shown on the opposite page.

Dining-Room Points

1. First of all make a dining-room fulfill its main purpose—a room in which to eat three meals a day comfortably.
2. Make it a cheerful and yet a restful room. If possible choose a room which is sunny in the morning. Arrange to have it lighted pleasantly in the evening.
3. Side lights are especially to be desired, as they give a soft general light, while an overhead light, directly over the table, is a little too concentrated to be attractive.
4. The custom of using candles in candlesticks, with or without shields, on the dining-table, is a very attractive one which is inexpensive and little trouble to follow.
5. If there are children in the family, a plain rug is not so economical as a small figured rug, which does not show spots.
6. In all dining-rooms a screen, which hides the swinging door to the pantry or kitchen, is desirable. It is necessary, however, that there be good light behind this screen, or dishes will be broken.
7. The arrangement of furniture in a dining-room is stereotyped: a table in the center of the room; a sideboard or console-table on the main wall; a service-table near the pantry door; and possibly a china closet on the secondary wall or in a corner. It is well not to leave more than two or four chairs at the table between meals.
8. A bowl of flowers or a silver or glass dish is kept on the bare table between meals, with nothing under it. It is now the fashion to put most of the silver and glass behind closed doors between meals, showing only a few pieces on the sideboard. Or dispense with all of it and use only a dish of fruit and two candlesticks set on a lace or linen runner.
9. The dining-room is preëminently a place to put family portraits or a favorite picture over the mantel, provided that the walls are covered with a solid color or an inconspicuous pattern.
10. Personality and individuality can be shown in this room, as in all others, by the ornaments chosen, the color of the background, and the pictures.
 As a dining-room is not used to sit in for an extended length of time, a scenic paper may be used pleasantly, whereas it might become tiresome in the living-room.



The birch paneled wall with built-in book cases and fireplace is especially pleasing in this room which combines the function of living-room and dining-room.

CHAPTER VII

Combination Living-Room-Dining-Room

Consider Conservation of Space and Comfortable Arrangement

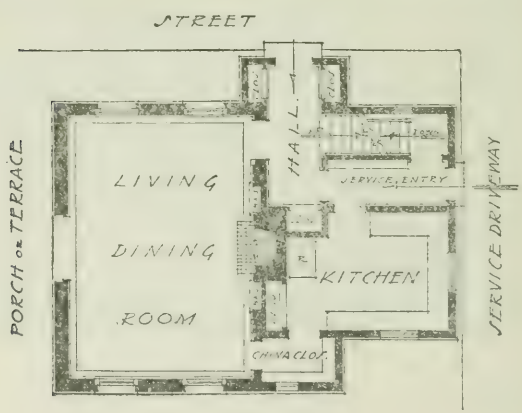
WITH the growing conservation of space today, combination rooms have become a serious consideration in modern life. This condition has been met quite squarely by women themselves as well as the decorators, and some delightfully livable and attractive rooms have been created as a result.

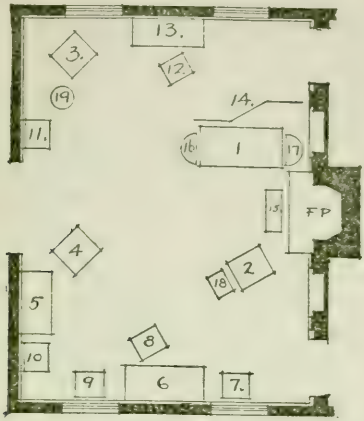
Since this room must serve several purposes, it must contain all the features that make for comfort and livableness, and like all rooms, it should be inviting, not alone to eat in, but to read in, to sit and talk in, and to write in. It is necessary therefore to put in the room the pieces of furniture that are required for a living-room and to compromise with the pieces of furniture required for dining.

Let us first consider the pieces of furniture which are necessary, and then their background and arrangement: a sofa placed near the fireplace, if there is one; or two overstuffed chairs—one of them put opposite the sofa to complete the group; and four to six smaller chairs which can be easily

moved about—in this case the six small chairs will be used at the dining-table; a desk, large enough for a man to use, and attractive enough for a woman to feel that she can fill it with her personal writing accessories; and a place for books, which is always nicest when it is in the form of built-in book cases. At least three small tables are needed—end-tables for the sofa, and a larger one to put by the easy chair near the fire. A screen is always useful, especially in a combination room as it can be used to screen the pantry or the kitchenette while meals are being served. The dining-room group of furniture consists of the larger table, or today a combination table which can be drawn out; a cabinet which will hold china, glass, silver and linen, and the side chairs already referred to. In a combination room of this sort it is well to

This floor-plan of a small house shows a combination living-dining-room similar to the one which The Studio built.





1.—Sofa
2, 3, 4.—Upholstered chairs
5.—Cabinet
6.—Library dining-table
7-12.—Small chairs
13.—Desk
14.—Screen
15.—Small rug
16, 17, 18.—End-tables
19.—Tip-table

remember to keep the china and glass out of sight, unless a Welsh dresser suits the type of room. Then pewter, silver, china and glass typical of the period can be put upon its shelves with perfect propriety.

In arranging the furnishings of the living-room-dining-room, or the dining-room-living-room, it is well to group the pieces used for dining at the end nearest the kitchen or kitchenette to facilitate easy service, and also to permit the larger articles of furniture, like the sofa, to be grouped at the other end or side of the room. In many apartments throughout the country today, the space which would have been allotted to two rooms is being made into one so that a room 16′ x 22′ is not unusual.

The Studio made a combination room of this size. On page 86 is a sketch of the floor-plan showing the room in relation to the kitchen or kitchenette, and a diagram showing the placement of the furniture is on page 87.

The living-room fireplace grouping of this room is the illustration at the head of this chapter. Just beyond the sofa is a Governor Winthrop desk of brown mahogany, placed between two windows.

I feel so confident that a picture to look at will tell so much more than many words, that I hope you will refer to this picture. The fireplace side of the room and the end with the windows was the living-room end. Opposite the fireplace was the doorway to a porch or terrace. In an apartment such a plan would probably put a window there. This arrangement naturally puts the table for dining between the two windows, on the wall directly opposite where the desk is, and the cabinet on a wall space near it. Such an arrangement of furniture of the more or less usual, though nice pieces which we used in this room, would fit into various backgrounds. The Studio paneled the fireplace side of the room and used a wall covering of cream color on the other three sides. The paneling was of birch veneer waxed, giving a soft natural tone to the wood, deeper than cream and lighter than brown. Instead of this background, the room could be painted or papered in a solid color of cream, gray, apricot, or putty color with a hint of gold or green in it.

Let us consider that a neutral tone—putty color, for instance—has been decided upon for the walls. The curtains, as in the illustration, could be a large-patterned cretonne in

various colors of brown, blue, terra-cotta reds, on a cream ground. The glass curtains might be of a two-toned silk net in a rather deeper cream or tan with a thread of red in it. Two of the overstuffed chairs could have slip covers of the cretonne—one of them put by the fireplace and the other on the opposite side of the room. The sofa and one large chair could be covered in a dark brown dull-finished sateen, with the welted seams made of a contrasting color. Sofa pillows of the cretonne can be put on the plain-colored sofa with good results. For the screen, choose one of the attractive Chinese type with some color which will add warmth and interest, as well as pattern to the room.

Some of the Things That Make a Room Livable

Lamp shades and shields for the side lights could be of tan silk, lined with warm orange or soft yellow. Let the lamp bases in the room repeat the blue and the terra-cotta of the chintz. Hang one or two of your favorite pictures on the wall. But use restraint in the hanging. That is, it is better to have only one good picture than half a dozen poor ones of sizes that do not fit the space and of a quality that has little or no value. It is far better to have one good reproduction than a number which are inappropriate in style and color.

Many a woman follows a correct color scheme, has nice furniture in the various rooms of her house, good pictures or prints, and yet the room or house is cold. It lacks livableness. It has no charm. And if you look further, the chances are it will be found rather uncomfortable. One of the things that adds greatly to comfort is the use of a number of small tables.

Many women feel if they have a living-room-table that is all that is necessary. There may be an over-head light, and they do not realize the necessity of small tables to hold lamps. Over-head lights in the first place are necessary only in very large rooms. Side lights are greatly to be preferred. There is no question but that general illumination is essential, but some concentrated light for reading and writing is not only an added comfort but a very great charm. Therefore consider your tables. This living-room-dining-room has five tables as well as a desk, and it is a room but 16′ x 22′, and there is not a table too many. Another thing about the occasional table that adds attractiveness to a room is the variety of the designs of the tables. In many a living-room, a pair of end tables used at either end of the davenport may be supplemented by a table of a different shape placed by the easy chair. For a larger space, the tip-top pie-crust table, with a lamp on it, is both useful and pretty. In a smaller room, such a table may be tipped up against the wall, forming a bit of decoration when not in use, and placed where desired or needed for serving tea or any such purpose. Although they did not happen to be used in this room, there is nothing more convenient in a living-room than a nest of tables. They take but little space, are always pretty, and serve a multitude of purposes.

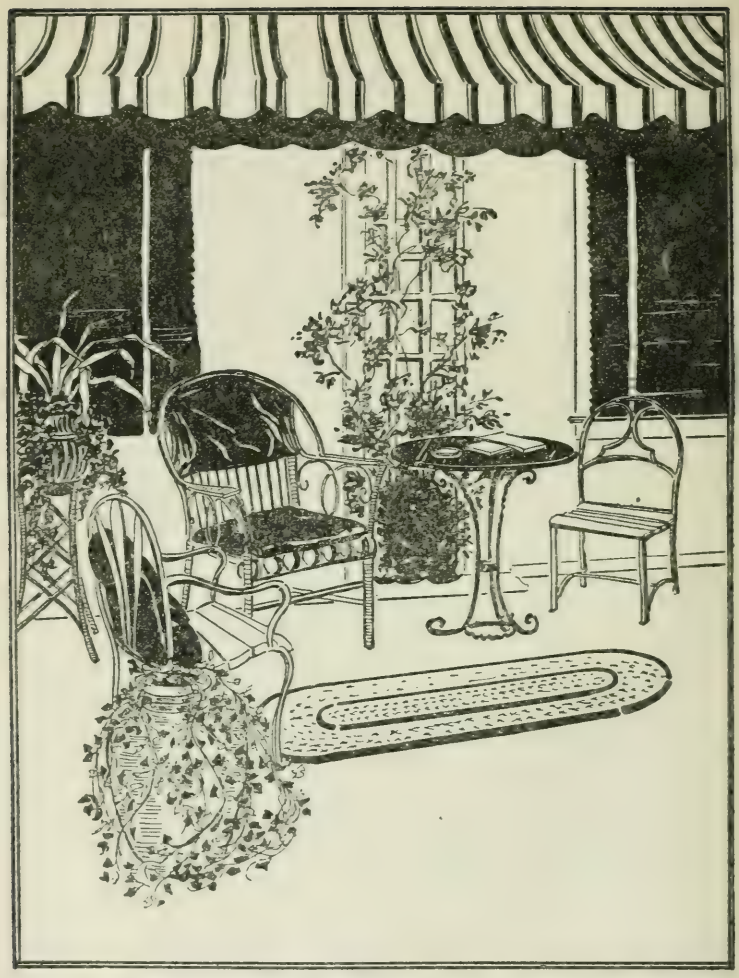
Another important consideration in making a room livable is the selection of the right style of davenport and comfortable chairs. Consider such furniture from three standpoints —all equally important—design, construction and comfortableness. When the first two qualities seem right, sit in the chair to be sure that it gives you comfort—you who are to use

the room. The chances are if it suits you, it will suit your friends as we all respond to the great comfort this modern furniture gives us.

Another quality of livableness is given by the use of sofa pillows. The plain colored davenport has cushions of the chintz. This brings the gay color from the windows to the largest and most sombre piece of furniture. Note also that the plain-covered furniture is placed against the pattern of the curtain while the chintz-covered chair is placed against the plain-colored background. In other words, as I have often said, place a plain chair by a figured curtain and a chair covered with a figured material near a plain background.

Living-Room-Dining-Room Points

1. In furnishing a room which is to have the combination purpose of two different rooms, it is necessary to have the qualities of each room put into the one room.
2. Therefore a living-room-dining-room must have the qualities of a living-room—livableness, comfort, warmth, sunshine, a fireplace, books and easy chairs.
3. It must also have the qualities of a dining-room—a table suitable for the service of meals; stiff chairs to sit on; a cabinet to hold linen, china and some glass; and a tea wagon or a small table which may be used for serving.
4. The furniture must be arranged to serve quite different purposes. Good arrangement is the art of successful furnishing. The choice of the table and chairs is most important. Instead of the regulation dining table, use a gate-leg or refectory table and some side chairs which will fit into the living-room and yet be comfortable for dining.
5. If the room has a fireplace, the living-room qualities naturally group themselves around or near the fireplace—sofa, table, chairs, lamps, books.
6. The door to the kitchen suggests where the tea wagon or serving table should go. Wherever it is possible the table which is to serve as a living-room table between meals and as a dining-room table at meal time should be as near the kitchen door as it is possible for it to be. If it is not near the door, it should at least be conveniently reached from the door without passing around too much furniture.
7. Since the room will be used more as a living-room than a dining-room, its background should be that of a living-room, with restful walls, attractive gay chintz and a plain rug with small rugs over it.
8. Just as much as possible, everything pertaining to the service of meals should be obliterated between meals. The table may have a bowl of flowers and a lamp on it between meals. The flowers remain on the table at meal time, and only the lamp has to be moved.



For the terrace a brightly striped awning can be used. The wrought iron furniture is decorative as well as comfortable.

CHAPTER VIII

Halls, Sun-Rooms and Porches

Creating a Hospitable Atmosphere—The New Use of Color

NEITHER halls nor porches are exactly rooms. But nevertheless if they are to be attractive, they should be furnished with as much care. Porches and terraces today are becoming outdoor living-rooms, and with their greater use, greater attention is being paid them. But a hall, often because it is small, is rather neglected.

Halls, like everything else, fall into a given type, or the last type of which I have spoken a number of times—nondescript. Naturally in a Colonial house, the hall partakes of its quality—white paint, mahogany hand rail; in an English house—the heavier furniture and darker woodwork is put in it; in a French house—the formal placing of French table, chairs and mirrors, and possibly a marble floor bespeak its type; in an Italian house—spaciousness, bare wall spaces, long table, rich coloring are fitting. But the nondescript house, of which there are many, should have our special attention, as here the hall has no distinction whatsoever unless it is put into

it by the decorator. Since we are not dealing especially with periods, but with the average house, let us first make attractive the nondescript hall. In small apartments and in small town houses throughout the country, a group of French furniture against correctly paneled walls is frequently being used.

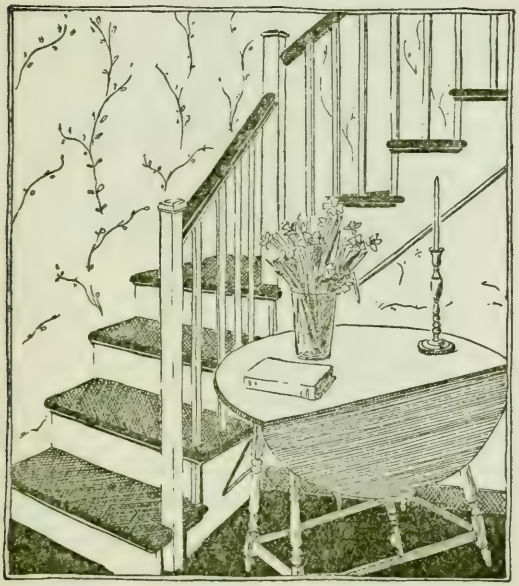
In Colonial houses, or houses with this feeling, a Colonial hall, such as that sketched on page 99 is easy to achieve. But for the small square hall of the average apartment or small suburban house, which might come under the term nondescript, The Studio carried out the following plan: A wallpaper with a green ground and a soft all-over pattern was used on the walls, with the woodwork and stair risers painted to match the green background. The treads, the spindles and the hand rail were painted black. This gave a distinct note of contrast which arrested attention pleasantly.

There was but little space for furniture, but in that space, in the niche formed by the turn of the stairs, a butterfly table of maple was placed, with one leaf dropped. On it could be a lamp, a bowl of flowers and a card tray.

To the right of the front doorway as you entered, was a poudreuse on a small scale, also of maple. This gave a place for the incoming guest to arrange the hair. On the side opposite the stairs was a red painted cabinet in which small things like veils, rubbers and gloves—a hundred and one things a family needs—could be put if there was no proper clothes closet. And by the way, if possible, have a clothes closet. Opposite the front door was the door to the living-room which was papered with the same paper as the hall, making the hall seem an ante-room to the living-room, and adding spaciousness

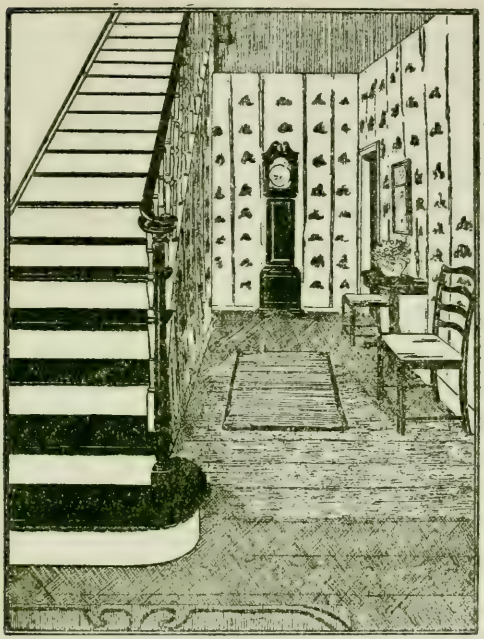
to both rooms. There was space for one chair—a ladder-back of maple with a rush seat—against the wall space on the other side of the door to the living-room. An attractive hooked rug, gay in color, added its note to a pleasing and hospitable entrance. The hall was lighted in two ways—the lamp on the table, and a light from the ceiling inside an attractive black iron lantern.

In a small hall with figured paper the stairway was painted apple-green and the treads and hand-rail black.



The Colonial Hall

To return to a narrow hall, which may be treated in the Colonial manner, an arrangement of furniture is suggested in the sketch, but coloring and lighting has as much to do with making such a hall interesting, as the furniture itself. An old-fashioned wallpaper, with a small figure in it between stripes, was used for the walls. The ground color was the softest imaginable apricot tint, rather than shade. The woodwork, therefore, instead of being painted white was painted this tone of the paper. This gave a warmth and interesting color note to the hall as you entered it. What this was might not be instantly defined by the person entering the hall, but its effect was that of something a little out of the usual. The stair treads, the hand rail and the floor were stained a mahogany tone, and the latter waxed. It is better not to wax the stair treads to avoid the possibility of falling. Today there are excellent stain preparations on the market which give a dull finish. In the furnishing, the center of interest was the clock at the far end. Though there was but little space on the side wall, a shallow table of the Duncan Phyfe era was placed there with a ladder-back mahogany chair on each side. A mirror, both for convenience and to give a feeling of space, was hung above the table with an excellent print on each side. In choosing prints for this use, if the house is Colonial, select a good print of one of our early generals, or Fighting Paul Jones, which will lend a note of interest. Colorful hooked rugs are placed where convenience suggests, at the foot of the stairs, in front of the mirror, and in the doorway to the dining-room



The grandfather clock, the ladder-back chairs and table of mahogany are adequate furnishing for a narrow hall.

which is on one side, and to the living-room which is on the other. Do not place rugs cater-cornered. Do not put a clock cater-cornered. It is a bad principle. Put it flat against the wall. Put a rug in line with the surbase.

The lighting in a hall of this sort is most attractive when one of the Colonial fixtures which are being reproduced extensively today is used. They frequently have etched glass globes set in metal frames—in the old days to shield a candle

and later an oil lamp; today, of course, they are electrified, but the quaint square, oval and round shapes in which they come are attractive and suit this period style.

New Colorings in Sun-Rooms

The great majority of American houses today have a sun-room or porch, or both. Although they are furnished in much the same manner, a sun-room, which is entirely enclosed, and which is heated and lighted in the winter, is more completely furnished. But the same principle of decoration may be applied to both.

In sun-rooms the floors are frequently of cement, tile or brick, but of course may be of wood stained brown or painted green, gray, or black, according to a given color scheme. The walls, to put it in quite an Irish way, are chiefly windows. What wall space there is, is frequently rough in texture, rough plaster, or stone white-washed.

Color—A Predominant Characteristic

The growing love and knowledge of color in America today may have full play in this room. It should be bright, and gay, and a mass of colorful sunlight—the sort of colorful sunlight to be found in a garden on a bright summer day. Nature's background is in the softer tones of green, brown, and blue sky, and so the walls of a sun-room should be quieter in tone than its furnishings. But in this one room more liberties may be taken successfully with colors than in any other room. As well as yellows, blues and greens, soft pinks may be put on the walls and the most striking of chintzes, or

striped fabrics holding all the colors of the rainbow may be used for curtains. But in planning such a room be very careful not to overdo either pattern or color. Somewhere in the room, in floor, or walls, or curtains, there must be monotone and some deep dark shade to stabilize it. The safe rule is pale-tinted walls, dark floor, and gay curtains over plain silk net of another contrasting soft color.

If there are groups of three or five windows, they are best treated with soft solid-colored net curtains, with a valance of gay color in plain or printed chintz across the top of the group and side curtains at each end.

Or good effects can be made by roller shades of gay-patterned chintz, instead of glass curtains, with over-draperies of a solid color—mulberry perhaps against a green wall, with the shades looking like great bunches of flowers. The reverse of this is to use plain painted Venetian shades, and put the pattern in the over-draperies. In either arrangement both the plain and the patterned fabric may be repeated for cushions for the chairs or as covering for the davenport. Decide for yourself about the distribution of the pattern. In a large space, the larger pieces may be patterned, but in a small room, the reverse is better.

Porch or Sun-Room Furniture

Willow, wood, or iron furniture may be painted a gay color, such as a deeper green or yellow if either tint is used for the walls, with the patterned fabric for cushions, slip covers, etc. But with decorated, painted chairs, a plain fabric should be used for cushions.

The demand for something attractive for the sun-room has produced a great variety of willow chairs, tables and sofas, as well as many in gaily painted wood with rattan seats. The iron furniture—chiefly chairs and tables—long used by the French, Spanish and Italians, is not only being imported, but it is also being made in America today. It is more useful for gardens and unprotected porches as it stands the weather, but an occasional chair with iron frame, and slat seat and back of wood, covered with gay cushions, is suitable in a sun-room, and the tables are most useful and combine nicely with those of wood or willow. Happily, today, we are not matching everything. With either wood or willow chairs, or even a comfortable upholstered davenport or chair, the iron table, made to harmonize in color, or form a strong contrast such as black, is most attractive. Such a combination gives variety of *texture,* which is most desirable.

Like every other room, the sun-room should have a center of interest. If there is a fireplace, it naturally becomes one, and the furniture is grouped around it. If there is no fireplace, perhaps there is a fountain niche, or one can be made and water piped to it, to give just a drip or two into its basin. If the room does not admit of it, then perhaps a figure in a niche, with ivy and potted plants around it, give the needed interest. Or simplest of all, ivy may be trained up a trellis as a background for a large or small table with chairs grouped comfortably around it as suggested in the sketch of a porch at the beginning of this chapter.

Lamps, side lights and rugs may be placed as in a room. Either wool or linen or matting rugs are appropriate.

Porches and Terraces

In place of curtains, gay awnings protect us from too much glare on porch and terrace.

It is the use of awnings which makes this outdoor living possible, for if rightly built and placed they will keep out the sun and let in the breezes. And at night, when the breeze is stilled, the awnings may be lifted, as no roof could be, for the full enjoyment of moon and stars. Therefore, your awnings must be practical as well as decorative.

In arranging an outdoor living-room, awnings may be fastened to the house wall above the tops of the windows, and held out by the iron rods with spear heads. The rooms of the house may be further protected by Venetian blinds hung on the outside of the window and therefore in no way interfere with curtains or other interior window treatment.

Choose awnings with bold stripes of blue-green, rose-red, and small bands of black between the broad stripes. The spear heads, a decoration in themselves, are painted to match the green of the awning. The light, cool gray or cream of stucco is a kindly background for gaily painted furniture, and against it the vines climbing on trellises seem greener. Make the trellises part of the background and let the vines do the decorating, for they can be so much more beautiful than the eye-worrying criss-cross trellises that are serviceable only as barriers against the neighbors.

To make the most of porch or terrace, the furniture must be especially adapted to its use. Willow furniture painted a shiny black with touches of yellow, and chair pads of bright

red waterproof fabric to match the awning, form a nice combination.

Outside the house as well as in, the grouping of furniture is all-important. A round table should be conveniently placed between two chairs for magazines or work, or for the tray at tea time, and the chairs, though near each other, should not be crowded. Against a side-wall put a two-seated settee and near it a small table to hold books or ash tray. Against the other side-wall invitingly place a desk and a chair for the note that must be written despite the heat. Let your porches be open and uncrowded, for the sense of space adds to the coolness.

At the edge of the porch, large, blue-green pottery jars with trailing vines lure one on to the garden. Growing things, of course, must help to decorate any outdoor room, but where the room has been made a veritable flower garden of color the many tones of green in the growing vines make it restful. If green furniture, floors and awnings are used, then the gayest of flowers might grow up the trellises, and the trailing vines should be flowering ones.

This outdoor living-room does not belong exclusively to the large house. It may be the most livable summer room of a very small bungalow, or it may be a roof garden on top of a tall building in a crowded city. If there is no garden beyond, there may be a vista of some one else's garden, or a shaded street, or a bit of a city park. The creating of such a room need not take much effort nor expense, making the most of what you have at hand. A floor of concrete or wide boards may substitute for tile or the charming irregularity of flag-

stone. An ugly brick wall may be hidden with vines, or possibly painted as a background for flowers. Awnings and furniture of varying styles and prices are procurable, and if need be, the paint pot may be brought in to make your outdoor room a complete success.

Points for Halls—Sun Rooms—and Porches

HALLS

1. Give an air of hospitality to the entrance hall. This is achieved by attractive color on the walls in the daytime, and by proper lighting at night. Above all things avoid a gloomy dark hall. A comfortable chair or two to sit on, a table on which to lay a hat, and a picture which invites one to linger suggest hospitality.
2. When building a small house, take a foot or two from the other rooms to add spaciousness to the hall. This will be found quite worth while, as the hall is in constant use and therefore deserves more attention than it is usually given.

SUN-ROOMS

1. The sun-room, for use the year round, should be heated.
2. As this is a room to approximate the outdoors, it should be as gay and bright in its coloring as possible. The walls may be tinted pale pink, green or yellow.
3. Potted plants, ferns, and ivy belong in sun-rooms, and in the cold months do much to remind us of our summer gardens.
4. Choose gay chintz hangings or more vivid colors than those used in other rooms. Glass curtains may be of gauze, or light colored silk in plain or striped weaves.
5. The furniture, instead of being of wood, may be willow, iron, or brightly painted wood with rush seats—all comfortably fitted with cushions for both backs and seats.
6. If possible have a fireplace, and the floor of stone or tile.
7. A wall fountain, or even a decorative spout with water dripping into a basin, adds charm to the room, besides serving as a source for securing water for the plants and ferns.

PORCHES

1. Endeavor to put the same comfort into the porch that you would put into a living-room, by using comfortable chairs, comfortably placed, convenient tables, and rugs.
2. Awnings, rightly placed, will keep out the sun and let in the breezes. Choose colors which suit the type of the house.
3. Select furniture and coverings which will stand the weather.



The four-poster bed with curved canopy top has been draped with the same percale as that used for curtains at the windows, which adds to the Colonial atmosphere.

CHAPTER IX

Colonial and Modern Bedrooms

Background, Color and Arrangement

THERE are bedrooms which merely answer the purpose of sleeping and dressing. They have a bed, bureau, and a necessary chair or two. They seem bare of comfort. Then there are bedrooms which not only have the bed, bureau, and chair, but they seem a place in which to live and to rest. The art of putting comfort and an inviting atmosphere into a bedroom is done by considering the many ways in which it will be used, and putting the necessary furniture for these various uses into the room in a way that charms.

This theory applies to every type of room—a Colonial bedroom, such as that shown on the opposite page, an English bedroom, an Italian bedroom, a modern bedroom with painted furniture, the average bedroom. In fact, very ordinary looking furniture which is conveniently placed, in a very ordinary background, and which is relieved by pretty chintzes, and really nice small accessories, may take on an inviting atmosphere. Color and arrangement, and the choice of attractive small things are matters of taste rather than of expense.

There is a tendency today to go back to the canopied beds of the Colonial period. They are indeed very charming, and it is possible to find good modern reproductions. Where a double bed is not desired in a room, two small single beds, with square tops and square canopies, look very well.

The Colonial Bedroom

In a Colonial house, in a modern adaptation of such a house, or in an apartment, it is possible to create a comfortable bedroom with distinct Colonial feeling. The illustration shows a room built by The Studio. It was not strictly Colonial in size, shape, or furnishing as it had more comfort than the Colonists knew, as a rule, and more furnishings. But it had the atmosphere of such a room, given by using Colonial designs in furniture, chintz, and the contemporary accessories.

If you have a desire to make such a room, you probably have something to serve as a nucleus—a lovely old mantel with Colonial paneling, or one or two good pieces of furniture with the mellow tones that are only acquired with years of hand-rubbing, or possibly only the accessories—the colorful Sandwich glass, hand-made rugs, and quaint paintings. With any one of these things as a beginning, a delightful Colonial room can be evolved, and to it can be added the great essentials of modern comfort.

In many Colonial rooms built prior to 1776, you will find some that are charming, and a few combine comfort with this quality. Our forefathers did not have the comfort we have, but they frequently did have taste, and they lived in an era when furniture, mantelpieces, overdoors, and windows were

all charmingly made. So let us take their good points and combine them with our comforts.

One of the first essentials in creating a Colonial atmosphere is to have the height of the ceiling, woodwork, and walls approximately that used in the old houses. The very low ceiling has quaintness, but it does not make a cool room. The houses of the better sort, built late in the eighteenth and the early nineteenth century, had comfortably high ceilings of eight feet or even nine feet, which is the height of our usual modern ceilings and the height of that in The Studio.

Since the old houses had architectural features in the woodwork, follow the old precepts where it is possible. We chose a simple mantelpiece and at small expense paneled over it, finishing the paneling with pilasters, which are repeated on each side of the two doors which complete the wall space on that side of the room. The window frames, doors, door frames, and cornice (the molding finishing the wall where it joins the ceiling) also show simple Colonial lines, and are all procurable in stock sizes from lumber mills through a builder or carpenter. This woodwork, as well as the paneling and the fireplace, we painted a creamy yellow.

Wallpaper of soft, warm gray, with a diamond pattern outlined in yellow, covers the other three walls and is a reproduction of an old wallpaper in Longfellow's house in Portland, Maine. The only note of color in this background is the brick facing around the fireplace opening. This is of old brick laid up with dull-colored cement, not bright white pointings. (Pointing is the term applied to the substance used to hold the bricks together.)

It is the exception rather than the rule for modern houses to have fireplaces in the bedrooms, but if it is possible to put another flue into the chimney, which may also carry a flue from a fireplace on the main floor, do by all means have one. We no longer use such fires as our means of heating, but we need them for their charm—and comfort, too, as nothing warms so pleasantly as a crackling, blazing fire. The Studio room without the fireplace would lose much of its character.

Reproduction of Old Furniture

But it is the furniture which really gives the room its atmosphere. The four-poster with its curved tester top, the desk, the highboy, the butterfly table—all reproduce, if not with exactness, at least with a delightful spirit, the feeling of the old pieces. The bed, desk, table, and chairs are especially good in proportion. This furniture can be had in either walnut or maple. We used the maple for this room because the soft finish, which imitates and suggests the antique, blends nicely with our color scheme: warm gray-yellow walls, cream woodwork, brown floor, draperies with green ground and tiny red flowers with an accent of the red in the pipings, and a glazed chintz slip cover for the wing chair. The window curtains with their simple, full valances, like the bed curtains, are looped back with red tie-backs.

Over a plain brown rug, or a bare floor, braided rugs of different sizes are placed where convenience dictates—in front of the bureau, by the bedside, and in front of the fireplace.

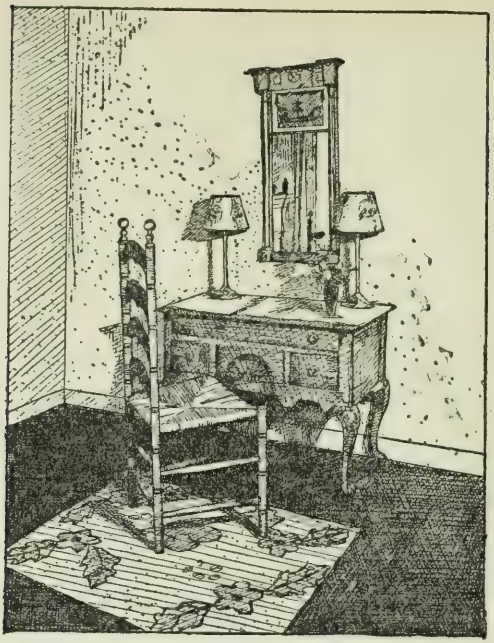
We find modern comfort in this room in the easy chair by the fireplace, the desk, the position of the bed—not facing windows where the light wakes you up, but facing into the room. The highboy is convenient, with its many drawers for holding clothes. At the opposite end of the room is a commodious bureau with a mirror above it. A lowboy (a table with three drawers) is used here as a table between the bed and window, exactly facing the desk.

For light, instead of the candles of Colonial days, or oil lamps almost as dim, tall glass candlesticks, with pleasantly shaded electric bulbs, are used. Quaint, old pewter sidelights, with shields to prevent the candles from smoking the wall, are on either side of the fireplace, but are conveniently wired for electricity. The lamp of Sandwich glass, closely imitating that made at Sandwich on Cape Cod in the old days, has not a feeble oil light, but a strong electric bulb which gives good light through a parchment shade, decorated with a Godey print. The banjo clock, the bit of luster, the silhouettes, and last but not least, the really old pastel portraits—each adds its bit to the atmosphere.

Draping Canopy Beds

There are many types of beds that are suitable for use in Colonial bedrooms, but four-posters are especially popular. With the very high posts they often support a canopy or tester which may be draped in many different ways.

The maple four-poster used is draped with a quaint percale matching the window curtains. The outside top is covered



A copy of an antique maple low-boy makes a most delightful and spacious dressing-table for an early American room.

with a plain cream-colored percale and the underside, made of the same material, lies in soft folds which are tacked in place. The narrow valance or ruffle around the top is put on a gathering tape with a heading, and sewed to the stretched piece which covers the top.

The side curtains at the head of the bed are fastened to the top under the valance. The plain percale, laid in folds,

was also used for the backing at the head of the bed. This piece extends down from the tester and is fastened to the lower edge of the head board. The spread is straight (two widths joined invisibly in the center) and bound, as are all the edges, with a narrow piping of red to match the rose-bud in the print. The valance around the bottom is made with a casing through which a brass rod is run. This rod (like a curtain rod) is screwed into the posts of the bed. This method of handling the lower valance is more practical than having the valance tacked to the side rails, for it will need to be cleaned frequently. This ruffle or valance should be made long enough just to clear the rugs, and the bedspread must cover the rod or rails to which it is fastened.

In the early Colonial days, beds were draped and curtains hung from the tester so that they could be drawn to shut out the chill night air. Today we can copy the spirit of these draped beds and yet not shut out any of the air which we find so essential.

Dressing Tables

Now that we are enjoying the simplicity of the furniture of our forefathers, the maple dressing table becomes a feature in a guest room done in the early American or Colonial style. There are many charming odd tables or lowboys which can be so adapted. A little maple powder table is really quite adequate in such a room. One with gracefully curved legs could be lined with a chintz to match the curtains at the windows. Plaited chintz shades on the lamps can be of a different

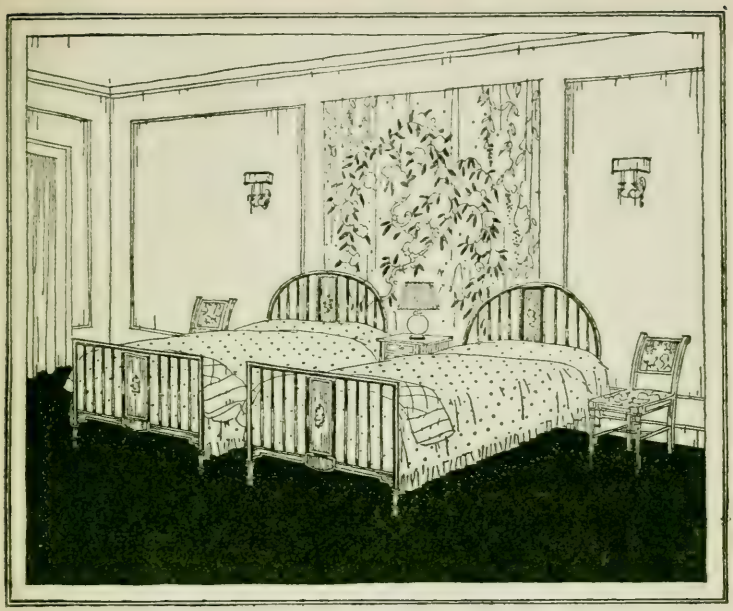
pattern, though they carry out the general color scheme, and by being different, will avoid monotony. The lamps themselves can be good copies of old Sandwich glass in a clear green.

The maple low-boy on the previous page is very decorative with its graceful cabriole legs and delicately arched apron. A piece of this type is especially practical in a bedroom for it has more storage space than the ordinary dressing-table. It may be used, too, as the occasional table or sewing-table. The maple ladder-back chair with hand-woven rush seat is earlier in style, but is correct to use with this low-boy. The gay hooked rug adds a pleasant color note.

The Modern Bedroom

As a general rule the background of bedrooms is wallpaper, paint, or wall covering of a more informal character than that in the rooms downstairs. Today there is not much difference in color, as the pale tones, tan, gray, blue, green and peach, are all used, but blue and peach are particularly nice for bedrooms, while parchment, gray-green and gray suit living-room, dining-room and hall. If the walls of the living-room, for instance, are paneled (with wood or applied molding), it is unlikely that the bedrooms will be treated in the same way in the moderate-sized house.

If the wall is plain, it is doubly important that its color be attractive. There are today plain wallpapers in the solid colors which are most suitable and by trying a sample and determining if it is right, you are sure of the color result. Although pale yellow or tan with white woodwork is in no way



In this modern bedroom the Windsor beds and night-table are painted a tone that harmonizes with the wall hanging.

objectionable, it has been used extensively and it is seldom as gracious a background as a pale color—a mere tint of a color. Peach, for instance, is a tint, not a strong color. In some lights it looks almost like a pinkish-cream, but nevertheless, the color is there and lends itself to the furnishings. Other contrasting colors bring it out. With this pale peach wall curtains and chair covers are very effective when made of chintz with a pale blue ground and roses of pink and yellow and a binding of deep rose.

Pale blue walls and a chintz with a yellow ground with rose, red and blue in the floral pattern is another good combination. Still another is pale yellow walls and chintz with mauve, green, and yellow in it, with a binding, perhaps, of green. Use at least three colors to complete the color scheme in a bedroom.

The type of chintz to select is one that is less formal than that for a living-room. Floral patterns are particularly good. The scale of the pattern depends on the room. Little sprigged designs and stripes and baskets are better to use upstairs than down.

When no particular period style is chosen for a bedroom, and the furnishings include a pair of twin beds, a bureau, and chest of drawers of walnut or mahogany, study this furniture and see if it falls under any general type. It probably does. Then select rugs, curtains, and lamps to harmonize.

On the other hand, if there is no distinct type, you must depend on color, pretty chintz, a comfortable chaise longue, an overstuffed chair or two, and lamps to get your effect. Many women spend a great deal of money on other things in the house, but never have a comfortable chair, a near-by table, a lamp, and a foot-stool forming a really comfortable group in the room they use most. Pick out a sunny window in a bedroom and put such a group near it. Perhaps you think you have not space for it. Can you move some piece of furniture away and make room? Try it.

If the beds are white iron with brass knobs, try painting them a color. In a room with peach walls, either peach or the pale blue used in the chintz would be a good color to paint the beds. Make coverlets of the chintz with bindings matching the

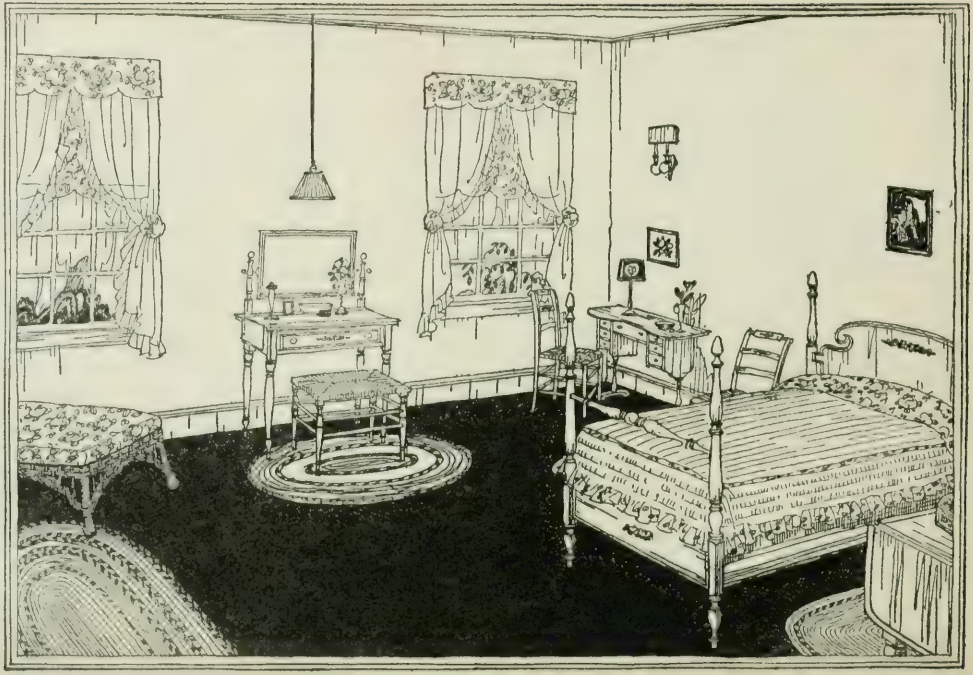
color of the bed, and you will have a charming and harmonious room.

The Young Girl's Room

Every growing girl is anxious to have her own bedroom—most girls, as they near sixteen, or even before, show an interest in making their rooms attractive. It is a wise mother who encourages this and helps her daughter form her taste along good lines.

Furthermore, a young girl's room should be of a somewhat different character than that of her elders. It should show daintiness, simplicity, and it may today be as colorful and as expressive of personality as the girl desires. It is wise to discourage the too great use of college pennants, flags, and so forth, although one, perhaps of the girl's own school or college, need not spoil the appearance of the room, and does add to the personality. Fortunately, however, the day of the over-display of such emblems is past.

The Studio made the room for a young girl which is illustrated on the next page. The atmosphere created is due to the painted furniture, the bright coloring of the draperies, the ruffled curtains, and the general air of freshness and simplicity. In planning this bedroom we used furniture of simple Colonial lines which fits into the average American home. It was painted a soft apple-green with gay bouquets of flowers as a decoration and a yellow stripe outlining the edges of the drawers, top surfaces, and bed-posts. By choosing furniture of good lines, curtains of a lovely color, the taste of the girl is trained in the right direction.



Painted furniture, dainty ruffled curtains, and colorful chintz valances and shades for the windows are part of the charm of this delightful room for a feminine guest.

With this colorful furniture we chose soft beige with a hint of pink in it for the background. If a girl has a preference for pink, the walls could be pale apricot.

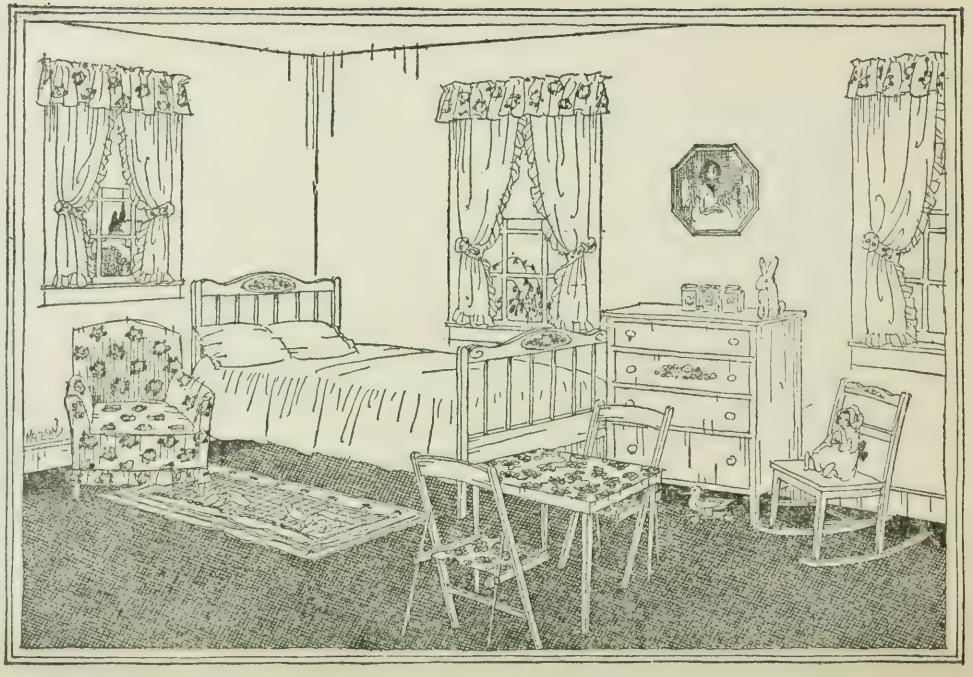
If the background and furniture is already chosen, allow the girl herself to show her own preference in draperies, pillows, lamp shades and pictures. Taste, if good, should be allowed to express itself; if not good, it should be guided towards the best.

Although a room could be furnished with fewer pieces than we used, when possible it is nice to have a small dressing table, like the one illustrated, as well as the bureau and chest of drawers; a desk, even though small, as it induces study and the fast vanishing art of letter writing; and the sewing-table with its convenient drawers. A chaise longue and an easy chair are luxuries that are nice to have. In this case we combined wicker pleasantly with painted furniture.

The floor was covered with a brown carpet made chiefly of linen, while the overdraperies were an inexpensive chintz with a flowered pattern on a cream ground. Instead of side curtains, a valance and tie-backs were used with the curtains themselves of white net finished with a ruffle. The bed-spread was trimmed with the chintz, and the chaise longue had cushions covered with it, with small pillows of contrasting colors.

Bedroom Points

1. Bedrooms should serve three purposes,—a comfortable place in which to sleep, to dress, and to use during the day.
2. If possible have an open fireplace in a bedroom. It adds a sense of livableness.
3. In making the background, consider restfulness in the choice of color, if the walls are painted, or the choice of color and design, if the walls are papered.
4. The soft tinted walls, either gray, green, apricot, or yellow, which are used today, form an excellent background for chintz curtains, colorful bedspreads, painted furniture or dark wood furniture.
5. If the furniture is heavy and dark, and color is needed in the room, a bright figured paper will frequently give this result.
6. The arrangement of bedroom furniture is most important. Place the bed, if possible, so that it does not face the windows.
7. If there is but one bed in the room, have a bed-side table at one side of it with an electrified lamp on it. If single beds are used, the bed-side table may be put between them to hold the lamp, pitcher of water, or book.
8. Place the bureau or dressing-table where it gets a good light in the daytime and can be well lighted at night.
9. In addition to the usual wooden chairs, have an easy chair with a small table near it, either near the fireplace or near a window. Such a table is essential for a work basket, the bundle you bring in and a hundred and one other uses.
10. When possible have a small sofa or chaise longue, as it is a most comfortable piece of furniture on which to rest during the daytime without disturbing the well-arranged bedspread.
11. Every guest room should have a desk in it, as well as most young girl's rooms, as they have no desk of their own in another place.
12. Give careful thought to the proper dressing of the bed in the daytime, choosing coverlets or draperies which suit the type of the bed and which harmonize with the general scheme of the room. Carry the color scheme of the curtains into the bed coverings, making the spread of a striped or solid color to harmonize with some figure in the chintz.



Color predominates in this nursery with pale blue walls and dark brown floors. The furniture is delicate pink and cream and the cretonne repeats these color tones.

CHAPTER X

Colorful, Comfortable Nurseries

Choose, If Possible, Painted Furniture On a Small Scale

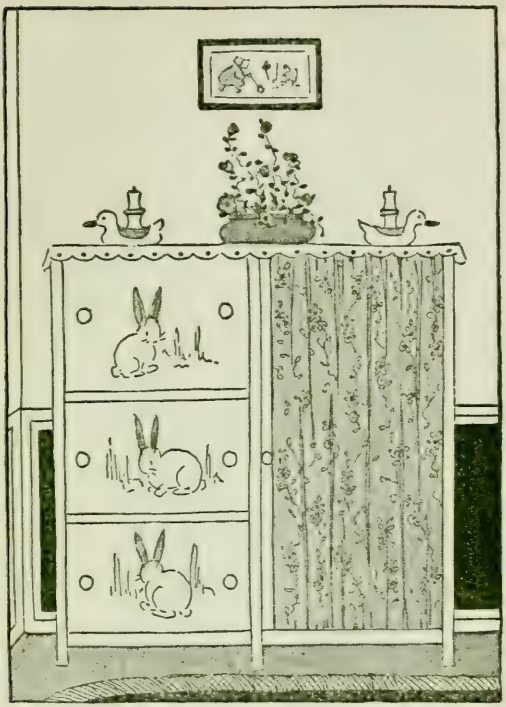
THE lure of the nursery is one that cannot be denied. Not only should it be beautiful, colorful, flooded with sun and warmth, but it must also be practical and planned around the needs of the little ones to whom it essentially belongs. The largest available room should be used, with a southern exposure if possible. A good-sized closet and an adjoining bathroom are added comforts.

The furniture should be arranged so as to leave a large floor space for play, and on the floor should be washable rugs harmonizing in color with the rest of the room. Today the most attractive furniture is to be had made on a small scale and painted ivory, or the soft tones of blue or pink. That chosen by The Studio for the nursery which is sketched, is a delicate pink with little Dutch designs in blue painted on a cream ground. Our nursery is arranged for two children, one old enough to sleep in the small bed, and the younger one in the crib.

In the nursery, as in all other rooms, the background is

of great importance. Durability of wall covering is a factor to be considered in most families, and when it is possible to combine it with a pleasing color, it should be done. Small sticky or smudgy fingers, or pencils in unruly little hands, will mark walls, so a surface which can be washed is the wisest choice. For this reason The Studio used a water-proof wall covering in a delightful shade of light blue. There is a frieze, at the height of a small child's eye, of the most delightful animals—bunnies, kittens, little goats—and they go right around the room. Another advantage of the washable wall covering is that cut-outs from magazines or from gay bits of paper may be pasted on this wall, and when the young artist desires a change, these cut-outs may be washed off without harming the wall underneath. The woodwork is painted to match the wall covering, but there is a nice contrast in the chintz valances and tie-backs. White glass curtains, which can be washed frequently, are practical in any nursery, these being of dotted swiss with ruffled edges and little chintz tie-backs.

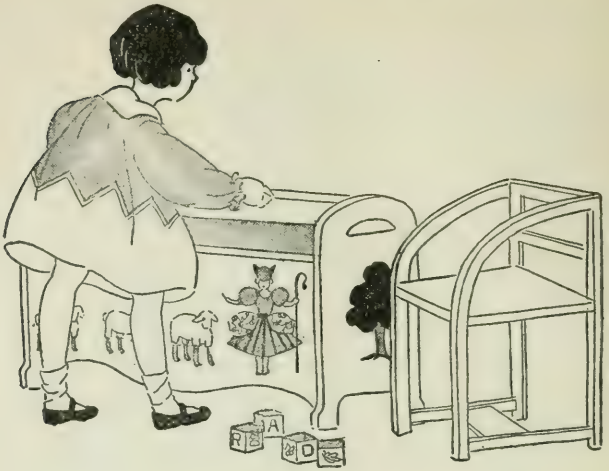
Children are born with a natural liking for order which is soon discovered if one observes a child at play. Because of this, even a little toddler can be trained to put away his own toys, and the low shelves or cupboards built in any available wall space are an essential feature in a nursery today. Therefore, build in a low cupboard under one of the windows for stowing away toys. A place for everything and everything in its place is a good adage, and cannot be too early instilled into the youthful mind. What to do with toys after a hard day of play is sometimes a problem, and no nursery is com-



Cupboards and chests which a child can reach are more useful if finished with enamel and then decorated.

plete without a spacious chest or cupboard made especially for those all-important things—toys.

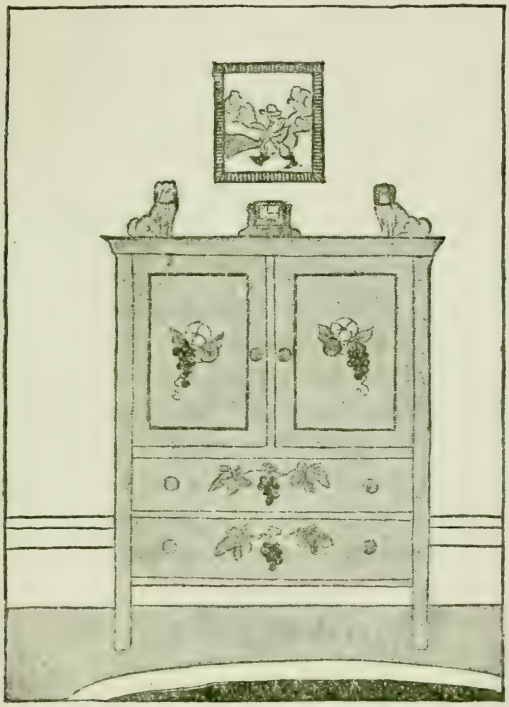
When cupboards are not built in, a delightful chest for this purpose is made of white lacquer (which will wash easily) gaily decorated with an amusing little Bo-Peep and her sheep



A deep chest which is low enough to serve as a seat and an odd little chair are helpful additions to a child's room.

following one by one after her. A cupboard just the right size may be equally useful, and things can be arranged neatly and systematically. The one on the opposite page is divided in the center with shelves on one side, hidden behind a curtain of gay English chintz. On the other side are spacious drawers each decorated with an alert little white rabbit with very pink ears. Another cupboard, lacquered in pale blue and charmingly decorated with fruit and flowers in various bright colors, has shelves in the two compartments at the top and two long drawers below.

Two shelves placed one above the other but low enough to be reached comfortably make a satisfactory substitute. They may be curtained off with cretonne and the lower one used for a treasure house for one's toys and the upper for the many delightful little ornaments which are so appealing



Playthings may be neatly stored in this green lacquered high-boy decorated with gaily colored fruit and flowers.

to the youthful taste. An inquisitive little parrot of red and green and white china or yellow duck candlesticks would please the most fastidious child. This arrangement of shelves is more successful as a decoration when used with plain paper or tinted walls than with a figured paper or a gaily colored picture frieze.

Every nursery should have a low table and chairs for play or for meals to be eaten with greater pleasure and ease. They can be folded up and put away when not in use, and the tops are covered with a water-proofed chintz which can be wiped off with a damp cloth.

The arrangement of electric lights must be carefully worked out. Side-lights are always attractive and sufficient for bed-time, and for night-use a bulb with high and low attachment is a necessity. For play on dark days an overhead indirect light is best, as it casts a general light over the entire room.

The question of the open fireplace depends somewhat on the ages of the children. With an infant a well-cared-for fire is often desirable, but as children reach the creeping age, no fire should be lit unless the child is in bed or in the play-pen, and some responsible person is in the room. A close-fitting fire-screen is a necessity if the fire is burning.

The Nursery Bathroom

If building a house, and it can be afforded, there is nothing that will be found more comfortable for both the mother and the children than a nursery bathroom which belongs exclusively to the children.

If the children are small and there are a number of them, it is well to get the small sized fixtures, as the children can use them with much greater ease. This does much to establish good habits for them, and to give them self-reliance and the ability to do for themselves. A small child is often very proud of the fact that he can lace his own shoes or wash his own hands.

Furthermore, children's medicines can be kept in their bathroom cabinet, their towels and wash cloths can be separate from those of the older members of the family. In fact, where there are a number of small children and the washing is a consideration, the roller towel on the bathroom door is a great saving, and because it is fastened to the door, it is always to be found.

Where a tile bathroom is more expensive than can be afforded, it is possible to use some of the waterproof wall coverings on the walls in the soft tints of pink, blue and yellow. Bath curtains of rubberized silk may be of a contrasting or a deeper tone of the same color. In the children's bathroom, as in others in the house, flowered chintz shades are a pretty contrast to plain walls, with the curtains of washable white material.

Tiling or linoleum makes the most satisfactory floor, but warmth should be given by the use of small rugs. Those of the rag, braided or woven variety are excellent as they may be washed.

Nursery Points

1. The nursery today is furnished for the comfort of its occupants just as any other room is furnished for the comfort of those using it.
2. Since children are to use the nursery, the furniture should be of a size which is convenient for them; therefore, if possible, have small sized furniture.
3. Just as furniture is designed to please the average person, so nursery furniture should be designed to please the average child. The color should be soft, and if with a painted design, the design should be appealing to the child, such as flowers, or an animal design.
4. Children are susceptible to their environment, and in their room everything possible should be done to stimulate the imagination and to cultivate their sense of color and order.
5. Washable walls are to be recommended, as small finger prints can be obliterated.
6. An attractive decoration, stimulating to the imagination, is an appliqued frieze around the walls of the room at about the height of the children's eyes. Bunnies, characters in Fairy Tales, and any other cut-outs which are procurable may be used for this purpose and applied by the decorator of the room or by the mother.
7. A child's sense of order is helped by having a place for its toys and learning to put those toys away. Cupboards with the shelves low enough to the floor for the child to reach may be built in under windows or in an unoccupied wall space.
8. Furniture built on a small scale, having drawers easy for the child to open, is a wise selection. A child can then put away some of its own things.
9. A folding table and chairs, such as that illustrated, is a nice thing to have in a nursery, not only for blowing soap bubbles and drawing pictures, but for breakfast or supper.
10. A wool rug which is warm and which protects a creeping child from possible splinters in the floor or from drafts, is an excellent choice.
11. Simple chintzes in small patterns or with pictures of interest to childhood, should be chosen.



Glazed chintz with colorful bunches of flowers is used for over-draperies and the glass curtains are yellow silk gauze.

CHAPTER XI

New Fashions in Draperies

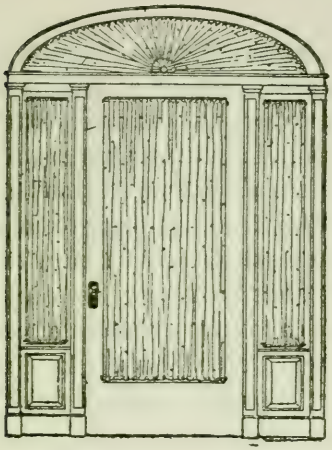
How to Curtain Different Types of Windows

THERE are three reasons for the curtaining of windows. We want to exclude people from looking in, we want to diffuse the light which comes through the window, and we want to add to the room that decorative note which curtains alone can bring. These needs vary in each room. There are places where there is no need for privacy and we want all there is of a beautiful view. There are rooms where so little light enters that only the thinnest glass curtains are necessary to diffuse it sufficiently. And there are rooms which are so decorative in themselves that they need little assistance from draperies at the windows. But in the great majority of houses all these requirements must be met, and the livableness of the room depends upon the charm with which this desirable end has been accomplished. To do this most successfully the structural lines of the room must be studied, and these lines emphasized with materials that express the correct decorative note and are harmonious with the background of which they are to become a dominant part.

The modern tendency in window decorating is away from the elaborate swathings of the Victorian era. In the average home, the windows and doors no longer afford excuses for an over-elaborate display of rich textiles. Only those fabrics which best serve the three primary requirements—privacy, comfort and beauty—are necessary and in good taste. From the wide variety of textiles now available on the market, those best adapted to your individual needs should be selected. Fabrics that may be beautiful in one room may not be suitable in another, and those that correctly diffuse light as it comes through one window may be much too heavy for use in another room.

Sunfast Fabrics

For several years the manufacturers of drapery materials have been experimenting with the production of fabrics which would be both sunfast and tubfast. They have found that cotton and artificial silk will take sunfast dyes, but that pure silk will not. As pure silk not only fades, but also rots under the direct rays of the sun, its use is definitely limited where it must be exposed to sunlight. Dyeing the yarn in the skein is the most satisfactory method for making fabrics strictly sunfast and tubfast. But now there are available on the market many sunfast printed cottons. These include various patterns of chintzes and a few Americanized copies of toiles de Jouy. Some of these patterns have been glazed, and some made waterproof. As the manufacturers are constantly improving and developing the dyes and the printing, it will probably not



Correct treatment for Colonial doorway with sunburst for the fan-light and curtains fastened top and bottom.

be long before all of the chintzes and cretonnes as well as artificial silk will be guaranteed sunfast and tubfast.

Glass Curtains

The curtains which hang as close to the sash as the roller shade will permit are commonly termed glass curtains. They are generally divided into two classes; those which merely temper the light and give softness to the edges of the over-draperies and those which are used without any over-curtains. The first class are made of the sheerest, most transparent materials, such as plain, dotted or striped net, sunfast gauze,

silk or cotton, theatrical gauze, voile, marquisette, dotted swiss, organdy, or dimity.

The second type, which combines with its own function that of over-draperies, is made of somewhat heavier fabrics, as they are more important—casement cloths, pongee, taffeta, the heavier gauzes and medium-weight sunfast fabrics, colored voiles, cotton and silk poplins, madras, and unbleached muslin, which can be dyed and used in living-rooms, dining-rooms, or bedrooms. Colored swisses may be included and in Colonial bedrooms ruffled white swiss curtains looped back to either side are delightfully in keeping with the period. Glass curtains of other materials should hang in loose straight folds, and when only one set is used they can be finished across the top with simple shirred valances.

Trimmings for Glass Curtains

There are innumerable smart and fascinating varieties of trimmings and finishes for glass curtains. They range from the two and one-half inch hemstitched "handkerchief hem"—so-called because it is the same width on all four sides and finished at the corners like the corners of a handkerchief—to the frivolous little ruffles with picoted edges both top and bottom, which can be set on with tiny headings. These are particularly youthful when looped back at the sides with sashes of the fabric tied in full, fluffy bows which are trimmed across the ends with a trio of similar ruffles. The shirred valances may be finished in like fashion. Crisp transparent materials should be chosen, such as organdy or dotted swiss. Ruffles of a con-

trasting color may be used effectively, for instance, mauve on turquoise, yellow on blue, or two tones of rose pink.

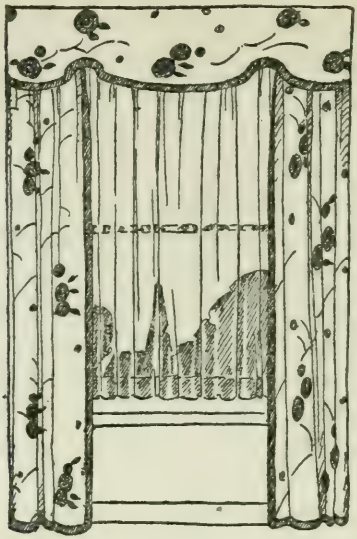
Probably no finish is daintier or in better taste for the bedroom than half-inch lace, preferably hand-made cluny or filet, applied to the inside and bottom edges. Narrow fringe also makes a very attractive finish.

When the glass curtains are made of a moderately heavy material, as pongee or casement cloth, the edge is sometimes finished with a matching fringe, or one in the predominating hue of the over-draperies. If over-curtains are omitted, the monotony of the neutral tinted curtains may be relieved by a vividly colored fringe or simple stitchery matched to some of the minor furnishings. With pongee color, effective combinations are rich cardinal red, strong Chinese blue, or brilliant emerald green.

Other suitable finishes, expecially where only one set of curtains is used, include shirred ruchings with pinked edges, box-plaited quillings, narrow bindings or applied hems of a contrasting material, and puffed bands corded on either edge. These may also be applied, with equal propriety, to over-draperies of an informal type.

Length of Curtains and Over-Draperies

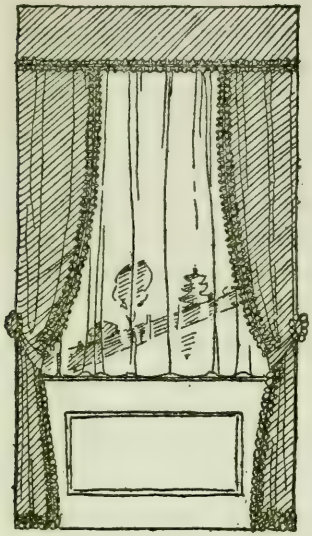
Glass curtains always end at the sill whether used alone or with side hangings. The latter may either end at the bottom of the window casing, or continue to the floor. They may hang in straight, loose folds, or be looped back; and the wood trim of the window may be covered, or left exposed, according to individual conditions.



A simple, shaped valance and straight curtains hanging to the floor are edged with a band of contrasting color.

Double Dutch curtains of gauze, net, or English casement cloth are desirable for rooms that are inclined to be dark. These are like two sets of sash curtains, the upper set just overlapping the lower. Both pairs may be pushed back to the sides, or one pair pushed back and the other drawn together according to the amount of light desired.

By the use of this type of curtain it is often possible to dispense with roller shades. The material used should be semi-transparent, and the curtains should be hung on rings or with draw cord attachment to permit of easy adjustment.



Taffeta curtains looped back and a straight valance are trimmed with picoted ruffles of the same material.

Over-Draperies

Of materials which may be used for over-draperies, there literally is no end. Those which do not require lining include the heavier casement cloths in a variety of tones, colors and weaves—madras, plain and in self-tones, silks, sunfasts, cretonnes, poplins, and glazed chintzes, not to mention such charming "poor relations" as checked gingham, calico and unbleached muslin. A new fabric, or rather an old one in new guise, is mohair in many excellent designs and colors. For

dens, camps and bungalow living-rooms, monk's cloth and the new figured denims make delightful hangings.

For the more formal rooms the lovely sheen and coloring of damask cannot be surpassed, and it is surprising to note that the patterns and colors of many exquisite French silk damasks are now reproduced in cotton at less than a third of the cost. There are also increasing numbers of mixed and mercerized fabrics, reasonable in price, which are scarcely less beautiful in texture, color and design than their aristocratic rivals whose every thread is silk.

Damasks, of course, must be lined, and so must velours, but the large family of poplins—cotton, mercerized, and silk—together with the reps and armures and plain linens are amenable to less formal treatment. Printed linens, however, hang better when lined.

Velours draperies should also be interlined. Those of other materials may or may not be, depending upon circumstances. Draperies which are interlined very effectively keep out cold air and drafts, an important consideration in certain climates.

Excellent effects can often be produced by finishing the over-hangings with applied hems of a contrasting material and color, or by making the hangings of one material and the valances and tiebacks of another. Thus, taffeta hems may finish cretonne hangings; or draperies of any figured material may have plain valances and tiebacks, and vice versa. Taffeta and cretonne, and velour and taffeta or silk poplin may be combined with agreeable results. Among less pretentious fabrics, curtains of organdy, voile, or dotted swiss may fall from beneath valances of gingham or chambray. A particularly

smart idea is to edge a plain, straight chambray valance with two tiny, bias ruffles of the same material, and to use a narrow strip of the chambray to bind the edges of the muslin ruffles that adorn the curtains.

Decorative Window Shades

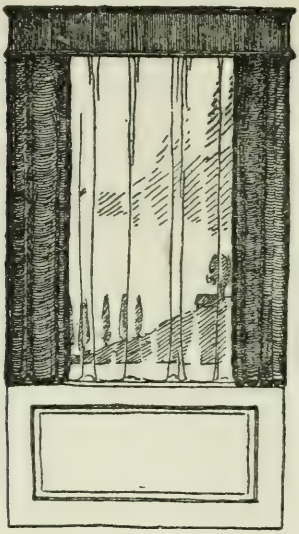
When walls and draperies are plain, the decorative note may be introduced in the form of window shades of Austrian cloth or puffed shading, cretonne, or glazed chintz. Gathered shades are ornamental also, and may take the place of both the customary roller shade and the glass curtains.

With any of the materials enumerated, scallops may finish the lower edge, and fringe is frequently added. A long tassel banging from a short length of cord is the favored shade pull.

The most elaborate form of window shade is variously known as the French, Austrian, or puffed shade. The material of which it is made must not be too heavy to shirr well. Casement cloth, both silk and cotton, lightweight sunfast, and silk or cotton taffeta are the most popular fabrics for the purpose. This type of shade is effective in sun-parlors where no curtains or draperies are used, and in rooms whose furnishings are somewhat elaborate. The use of French shades presupposes hangings of sumptuous fabrics, such as velvet or heavy silk, except in the case of sun-parlors as mentioned above.

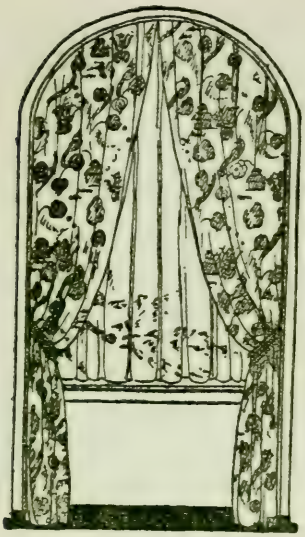
French Windows and Doors

French windows and doors, and casement windows that open in, may have the curtain fabric shirred top and bottom



A wooden cornice may be used in place of a valance. When there is a window seat make the curtains short.

on small brass rods fastened to the window or door, or it may be allowed to hang loose at the bottom, the lower edge being finished either with a plain hem, a ruffle, or an edging of fringe. To admit more light the top row of panes is sometimes left uncovered, but the whole effect is not so good as when the entire door is covered. If there is a fan-light above, the easiest method of dressing it is to have a rod bent to fit the arch, and run this through a hem in the upper edge of the fabric, allowing scant fulness, and then gather the lower edge, drawing the



For the window with arched top hang the full curtains inside the wood trim and loop them back at each side.

fulness to the center so that the folds radiate like the spokes of a wheel, as shown in the drawing on page 133.

Generally speaking, side draperies on French doors are out of place in the average small home today. When they are used, the problem is to mount them in such a manner that they will not interfere with the operating of the door. This requirement has been met by a special rod whose outer end is fastened to the casing at the usual height by means of a hinged device which permits it to swing freely. The opposite end rests on a

small fixture attached to the inside upper corner of the door itself, and high enough to hold the rod in a horizontal position. Thus, when the door is closed, the effect is much the same as when the ordinary type of rod is used; but when it opens, the drapery, rod and door swing in unison.

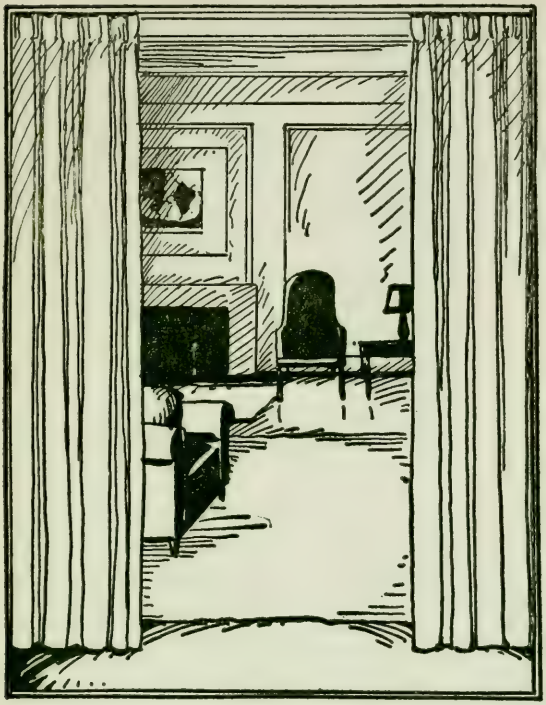
When to Use Valances

The use of valances is governed in part by architectural limitations. If the room has a low ceiling, valances will make it appear still lower by opposing a strong horizontal line to the vertical lines of the room. Again, if the windows themselves are too small, valances mounted in the usual manner will exaggerate their faulty proportions, besides cutting off a portion of the light. When properly employed, however, they give a sense of finish and completeness which is lacking where draperies alone are used.

Plain, gathered valances, being easily laundered, are best adapted to bathrooms and kitchens, and to bedrooms unless these are furnished in a sumptuous and formal manner which demands formality in the dressing of the windows. Fitted or shaped valances, on the other hand, suggest permanence and dignity, and, hence, are better suited to the more formal rooms of the house. Midway between the two extremes are the box-plaited valances—which are particularly smart in plain or flowered glazed chintz—and those made with French headings.

Hiding Structural Imperfections

When planning window treatments, it is well to remember that they can be made to hide a multitude of structural errors.



Portieres can be finished with French headings so that when drawn there is plenty of fulness and the pole is hidden.

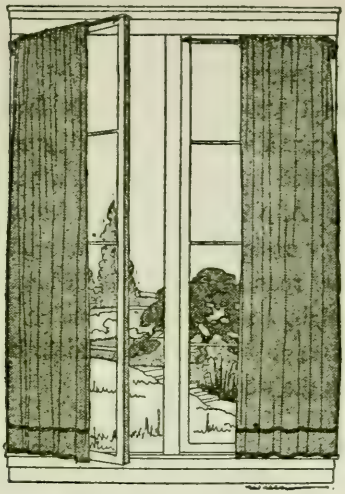
A window that is too large will appear much smaller if the valance and hangings are allowed to extend well over the glass; and one which is too small can be made to look larger by using rods long enough to project beyond the framework on either side, and fastening them to the wall some inches outside and

above the window. If the top and side casings are then barely covered by the valance and hangings, leaving the glass fully exposed, the effect will be that of a large window. The same method can be employed to give an appearance of uniformity to windows of different sizes, the smaller one being draped in the manner above described, and the larger in ordinary fashion. The rods may be hung on long hooks screwed into the wall or attached to small square wooden blocks finished the same as the woodwork.

Casement Curtains

Generally speaking, there are three types of casement windows—those which open out, those which swing on a pivot, and those which open in. For our convenience the last two really belong in the same group, as they are treated similarly. French doors also bear a striking family resemblance and belong to the inward opening group. Obviously the window which opens out is mercilessly exposed to the sun and the weather. For that reason the curtains on that type of window should not be fastened to the sash so they swing out, but to the frame quite free from the window itself. Just the opposite is true of the second group. Because they open in it would be awkward to have them always brushing or sliding against the curtains as they would if they were detached. So for convenience's sake on this type of window, the curtains should be fastened directly to the sash, using either one rod, or rods at top and bottom as desired.

Roller shades may be dispensed with if for the glass curtains semi-transparent material like casement cloth, pongee,



Two arrangements for curtains on casement windows, depending on whether windows swing in or out.



silk or cotton taffeta, sunfast, heavy gauze or even unbleached muslin is used and mounted either on rings or with a draw fixture to permit of easy adjustment.

Because casement windows are usually low the question of whether or not to use a valance is a vexing one. Undoubtedly a valance does finish and complete a window treatment as nothing else does. Also the long rods necessary for group windows are often very unsightly when no valance is used. At the same time in a low room with a series of low windows another horizontal line might be very objectionable. If a valance is not used an effort to conceal the rods should be made by painting them to match the woodwork.

CHAPTER XII

How to Make Curtains and Draperies

French Headings, Valances, and Valance Boards

ONE of the first and greatest essentials in the making of curtains or draperies is accuracy in measuring. Not only must the window or door be accurately measured, but also the material, before even one length is cut off. All measurements should be made with a yard stick or rule, not with a tape measure, as accuracy is difficult to obtain with so pliable a guide. When working, have at hand for quick reference the sizes of your windows, the sizes of the finished curtains, and the lengths to be cut for each piece. A long cutting table is almost indispensable for the making of professional-looking curtains. It should have square ends which form perfect right angles to be used as a guide. A portable table may be made by using a piece of heavy wall board, measuring four feet by eight or nine feet. This can be placed on top of another table, even pressing the dining-table into service, if necessary.

Spread the material out on this table using the straight edge of the table as a guide, and fasten it securely with pins

The fact that pins may be stuck into the heavy board table top saves much basting. Cut the pieces the required lengths for the unfinished curtains. Allowance for headings and hems depends upon the style and material.

For the top of unlined curtains allow twice the depth of the heading, the raw edge being turned in the full depth of the heading, instead of the usual half inch for an ordinary hem. This triple thickness is necessary for the heading if it is to stand up properly in place. The depth of this heading may vary, but three inches is correct for a moderate sized window when the material is taffeta, thin silk, sunfast, or casement cloth. For cretonnes, chintzes and mohairs four inches is about right and six inches is not too much for velours and other heavy fabrics.

The length of the curtains depends upon the windows themselves, as well as the type and function of the room. Short curtains should be the full length of the casing, probably about six inches below the sill. Full length curtains should be measured from the top of the casing to the floor. In figuring the amount of material required for over-curtains, consider that fifty-inch fabrics can usually be divided, using half width to each curtain. It is hard to divide narrower materials satisfactorily so that the curtains will not be too skimpy. Be careful to note whether the pattern is one that can be split in the center without ruining it. There are no definite rules as to the fulness of over-curtains. The full fifty-inch fabric is best for some, thirty-six inch for others, and the split fifty-inch (that is, twenty-five inch), quite sufficient for most single windows. If the curtains are to be drawn there must, of course, be more

fulness, so that the appearance of the curtains, when pulled across the windows, is not too scant.

The difficulties of design must also be taken into consideration. It is imperative with a large or spreading design that the pattern in each curtain exactly match that in the other. For instance, if the design includes a bouquet of flowers or a bird it is most confusing to have the one in the left hand curtain a few inches higher or lower than the one in the right. They must match exactly or the result will be disturbing. This necessitates some waste in cutting for which allowance must be made when buying such a pattern.

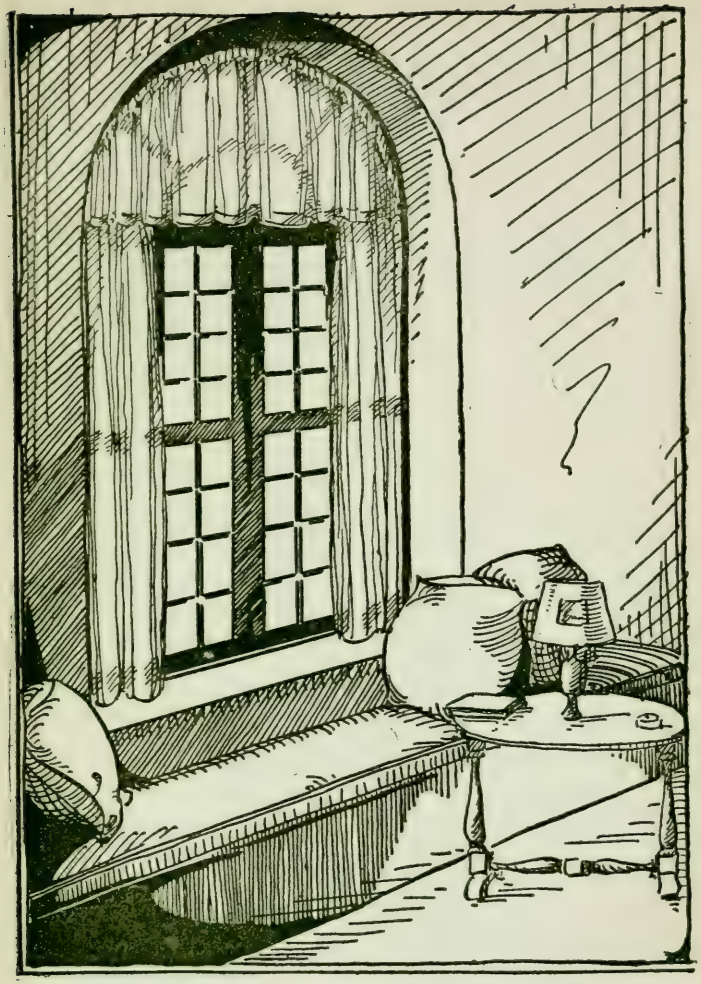
For simple unlined draperies, a one and one-half inch hem on the inside edges and a two and one-half inch hem on the bottom is sufficient. With the many possibilities for trimming with applied hems, bands, braid or narrow fringe, the hems can be adjusted. The outer edge is best finished with a narrow hem, though it is possible to leave the selvage. To make your curtains truly professional-looking, these hems should be put in by hand for machine stitching does pucker and the hand-hemmed edges lie perfectly flat. When a valance the width of the window is used the top of the curtains may be finished with a single pocket through which the rod is run. However, they hang better, with the fulness more evenly adjusted, when the top is French plaited. When there is no valance, a French heading, or flat box-plaits should be used if the material is inclined to be stiff or unwieldy. To the back of each plait a hook or ring is fastened which in turn is fastened to or slipped over the curtain rod. In this way the fulness of the curtain can always be controlled and adjusted at will.

Lined Draperies

If your over-curtains are to be lined, the upper edge should be turned down the depth of the heading, leaving the raw edge exposed as the lining will cover it. If an interlining is to be put in, turn in the drapery material just enough for a good hem. If fringe is to be used on the inside and bottom edges, the hem must be narrow enough to be concealed by the heading of the fringe. This hem serves as a base to which the fringe can be sewed, without the stitches showing on the wrong side. When a band of another material or ribbon is to be used as an applied hem, there need be no extra allowance as the raw edges will all be concealed. Before turning in any hems, the selvage edge should either be cut off or notched every three or four inches so that it cannot draw.

The Interlining

When an interlining is necessary, the outside fabric, the lining and the interlining must all be tacked firmly together. Spread the drapery material, cut the correct length, on the table and turn in all four edges, pinning them securely in place. Use a catstitch to fasten them down as shown in the drawing at the top of page 162. Pin the material firmly on all four sides with edges straight to the table top and spread the interlining of single-faced canton flannel smoothly upon it. This interlining must be cut one-half inch smaller than the outside fabric at the top and sides and one inch shorter at the bottom, as the edges are not turned in. Fold the interlining back on itself lengthwise of the curtain exactly at the center. Using



When a recessed casement window has a fan-light above it straight curtains, made to draw, may be hung close to the glass.

a stout linen thread a little longer than the full length of the curtain, tack the interlining loosely to the curtain material. Be careful that this stitch does not go through to the outside, knotting it as illustrated at the top of page 162. Take these stitches five or six inches apart, leaving each one loose so that it will not interfere with the correct hang of the curtain. After finishing this first row of tacking, again fold the interlining lengthwise, halfway between the center and the edge and put in another row of tacks. Do the same on the opposite side making three rows in all. If the material is fifty inches wide, the best result will be obtained by using two rows each side of the center, that is, five in all. Smooth out the flannel and catch the raw edges loosely to the folded back edges of the curtain fabric, leaving the bottom loose.

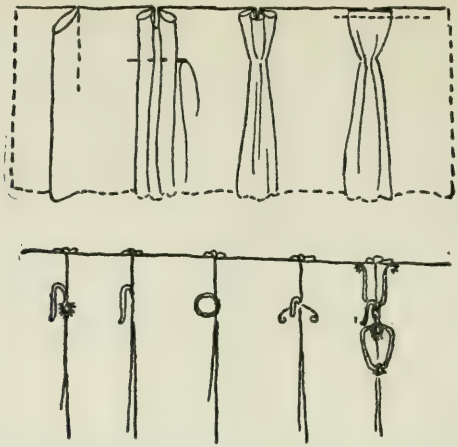
Then lay the lining in place and tack it to the interlining, following the same rows of tacks, beginning in the center. The edges of the lining are fastened in the same way whether an interlining is used or not. Turn in the raw edges and hem down blindly to the folded-in edge of the curtain, except across the bottom. This should be hemmed separately and left loose, as it helps to make the curtain hang more softly.

Sateen is generally used for linings, either neutral in tone, if it can be seen from outside the window, or matching the chief color note of the fabric. Portières used in doorways may be lined with sateen or cotton taffeta or silk, or they may be alike on both sides, or made of equally important fabrics, each harmonizing with the room into which it faces. Weights are needed to hold the front edges of the curtains straight and to keep the lower edges from curling up. For cretonnes, chintzes,

taffetas and other light materials, a single heavy weight (such as is used in coats) should be fastened to the lower edge at the inside corner. For heavier materials, velours, damask and rep, sew a weighted braid or tape across the entire width of the lower edge. To hold the outer edges of the curtains firmly in place, sew a small brass ring to the outside edge about six inches from the bottom, the corresponding screw eye being fastened into the casing at the same height. A similar ring fastened four inches from the top helps to keep the outer edges straight. This emphasizes the structural lines of the window.

French Headings

As many valances and nearly all curtains are finished at the top with a French heading, it is well to know how to make them most easily. In making curtains with this type of heading the spacing of the fulness is first to be considered. For instance if you want to use a thirty-six inch material for curtains which are to cover the casing and a part of the window to the width of fourteen inches and a return of three inches, you would need only seventeen inches of material to cover this space if there were no fulness. The return is always to be figured in, for it is the space from the front straight edge of rod or valance board back to the wall. Too often curtains are made without allowing for this space, which is then left unfinished and so detracts from the well-made look you want to give to your curtains. Subtracting this straight seventeen inches from the full thirty-six of your material you have left nineteen inches. With hems off each side this is reduced to



The making of a French plait is shown in the drawing above, and below are different ways of fastening curtains to rods.

sixteen inches which is to be converted into plaits. One plait must be just inside the hem and one where the rod turns back to the wall, with the others spaced equally in between. These headings should not be closer together than three inches nor farther apart than six inches. For the fourteen-inch space which we want to cover, four plaits are adequate. As there were sixteen inches of material to be used for fulness this allows four inches to each plait.

The drawing at the top of this page shows the successive steps in the making of these plaits. As there are four inches for each one, when folded, it makes a two-inch plait. After spacing the four plaits evenly, pin or baste them firmly in place. Each one should be stitched down from the top a

distance of about four to six inches depending upon the weight of the material. Each plait is then made into three small ones as shown in the drawing. These small plaits are then sewed through and through very firmly about three inches from the top. If the French heading is to be covered by a valance the open material at the top may be flattened out and pressed into one plait as indicated in the last drawing of the series. This may even be stitched in place if that seems desirable.

Drapery Hardware

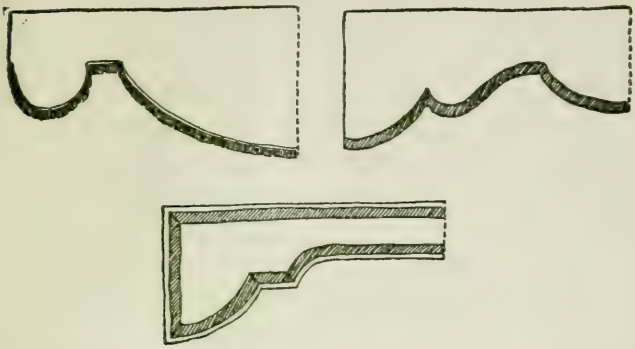
Modern drapery hardware has made it possible for any amateur to hang curtains and to do it successfully. Just below the French headings on the opposite page are shown various devices for fastening curtains and draperies to the curtain rod. The first is a brass hook, one end of which is a brass ring which should be sewed flat to the back of each French plait. The second hook is similar except that the ring is so turned that it can be hidden within the plait as it is being sewed in place. The third is the ordinary brass ring which must be slipped over the rod, and the fourth is a hook attached to a sort of safety pin which requires absolutely no sewing. The last device to the right seems far more intricate, for it is designed with a loop below and prongs above which will hold the headings in place. This type of thing is especially desirable for fabrics as heavy as velours, though they may also be used on light weight materials which have a tendency to droop. All of these various hooks are designed to be hooked into rings which slide on the curtain rod. The hooks and rings allow of easier adjustment, though the simple brass rings shown in the

center of the drawing are quite sufficient for practically all glass curtains which are not made with a pocket for the rod.

Either round or flat rods may be used, and there are now available on the market many specially designed rods and hooks and rings which are built solely for the women who can make and hang their own curtains. Double rods with space for both curtains and valance are a great convenience, and there are triple rods which will care for the glass curtain, too. It is usually far better, however, to hang the glass curtain as near the glass as possible, and that is usually inside the sash. These double rods are usually made with a three-inch return, the so-called "goose-neck." These curved rods are necessary only when you are not using a valance board. When there is no valance, short rods may be used at each side of the window, cut just the length that you want. For casement windows that open in, there should be separate rods for each sash, and two for each, if the curtains are to be fastened at the bottom as well as the top.

Valances

There are almost as many different types of valances as there are of curtains, but they may be divided into two general classes—those that are shaped and stiff because they are lined with buckram, and those which hang in plaits or gathers. The latter are quite as simple to make as any curtain, for they are made in much the same way. They may be box-plaited, French headed, shirred, or made straight and slipped on a rod, but the important thing is to have the length correct. There are no definite rules as to how deep valances should be, for



Suggestions for shaped valances, one finished with narrow fringe, one with a band, and the third with set-on braid.

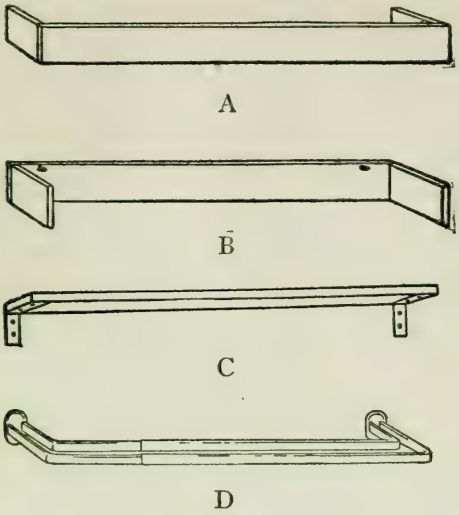
the depth depends on the window, the height of the room, and the fabric. It is safe to say that high windows and high ceilings need deeper valances than broad low windows in a low-ceilinged room. It is best to experiment with your own particular window, using brown paper patterns until you are sure of the desired length. The valance which covers the full width of the window is structurally correct and therefore is usually better, though it is possible to use the short frill valance placed between two curtains in some informal rooms, where the curtains are short and the windows wide. In many instances this type of valance has been used because only one rod is needed then for both curtains and valance, but that at best is a makeshift, and is not recommended for the window that is correctly curtained with good material.

The shaped and fitted valance is more difficult to make, for

it must be done accurately. Select the design you want and, having measured your window, make a paper pattern. Pin this in position on your window to make sure that your proportions are good and then lay it on your material so that the design, if there is one, will also cut to advantage. When quite sure that your pattern is as you want it, lay it on a piece of buckram and cut it out, with *no* allowance for seams. Pin the buckram pattern onto the valance material and cut this out with a *wide* allowance for seams. Turn the edges back over the buckram edge and tack it in place. If the outer fabric is very thin, it is sometimes best to have a thin interlining of sateen or muslin between the buckram and the outside. This should be cut and fitted at the same time as the outside of the valance. Next apply any trimming, bands, or fringe which is to be used. The drawings on the previous page show three different types of trimmings for valances; the first, a narrow fringe; the second, an applied hem or band of contrasting material; and the third, a flat galloon or ribbon sewed a short distance from the edge, and conforming to its outline. The last thing to be cut is the lining of sateen which should be the same size and shape as the outside. Turn in all the edges and blindstitch. A broad tape should be sewed across the top, fastening its lower edge to the upper edge of the valance. This leaves the top of the tape free to be tacked to the top of the valance board, fitting the top of the valance to the top of the board.

The Valance Board

All valances, except shirred ones of thin material, look better when mounted on a valance board. For fitted and shaped val-



A deep valance board is shown in sketches A and B. C shows a narrow board with brackets and D is a double goose-neck rod.

ances, boards are essential, the simplest method of making them being shown in the drawings at the top of this page. The upper sketches show a five-inch board cut the width of the window. At each end are fastened to it short pieces which form the return. These valance boards may be held firmly in place by means of screw eyes inserted near the ends of the returns which can be fastened over long hooks screwed into the casing of the window. The top of the valance board should be level with the top of the window casing. The other type of valance board shown is screwed into the top of the casing, its width, three or four inches, forming the return. This is the type marked C in the drawing above. Any

valance which can be fastened to a tape as already suggested may then be fastened to this easily made valance board.

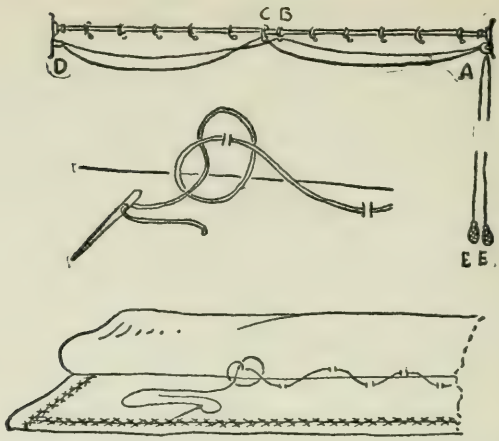
Glass Curtains

The making of glass curtains is quite simple, for the plainer they are the better. There are no arbitrary rules as to fulness, though it should not be less than fifty per cent and with very sheer materials double fulness is not too much. Glass curtains should be hung as close to the glass as is possible and not interfere with the working of the roller shades. The length is always the same—they should just clear the window sill. The tops may be finished with or without an extra heading above the pocket for the rod. When only one set of curtains is used this top heading is almost a necessity.

Hems of the same width may be used on all the vertical edges, or the inside edge may have a wide hem matching the bottom, while the outer edge is finished with the narrowest of hems, or in some instances only the selvage edge. As the selvage does not always shrink or stretch as does the rest of the fabric it is usually wiser to cut it away entirely and use hems on all sides. If the "handkerchief hem" is used it should be about two inches wide. A two-inch hem may be used on the bottom, with only one-inch on the inside edges and a narrow half-inch hem on the outside edges. If the top hems are made the least bit wider at the outer corners, the curtains are much less likely to sag. If glass curtains are to draw, then they may be French headed and mounted on rings, but otherwise it is more satisfactory simply to shirr them on the rods.

Mounting Draw Curtains

When only one set of curtains is used these curtains are frequently adjusted so that they can be drawn across the windows at night. Some people use their over-draperies in place of roller shades and so draw them at night, while others have specially made curtains which are hidden by the over-draperies during the day, but which come forth at night to protect the windows in place of shades. This type of curtain is nearly always used on casement windows. Although the method of mounting seems complicated it really is not, if directions are followed carefully. The curtain rod is held in place by brackets, to one of which is fastened a double pulley and to the other a single pulley. Put the rod in place with the required number of rings already slipped on it to correspond with the number of hooks on the curtains. Cut off a length of curtain cord which is sufficient to reach across the width of the window and down the side about half-way and back to the starting point. Refer to the drawing at the top of page 162. Note that the double pulley is A, the single pulley D, and the two center rings are marked B and C. These two rings should be placed at the exact center of the rod. Having run one end of the cord through one side of the double pulley, knot it tightly to the ring B. Then pass it through the single pulley D and bring it back to the ring C and tie another firm knot. Pass it back then through the other half of the double pulley and at each end fasten a weighted ball or drop. It is usually easier to have one end longer than the other, so that in reaching for the balls, you may be able to distinguish which one to pull.



The sketch above shows the arrangement of cord and pulleys for draw curtains. The method of lining a curtain is shown below.

The cord may be run through all the rings, though it should be knotted only to rings B and C as indicated. In the drawing the cord is shown as hanging loose between the pulleys and the rings, but with the ends properly weighted it cannot do this. It was drawn that way in the picture to show you how to progress from one point to the next. The curtains are then ready to hook onto the rings, the right hand edge of the left curtain being fastened to the ring C and the left hand edge of the right curtain to the ring B. The curtains themselves should have the fulness properly adjusted by means of box plaits or French headings so that when drawn across the window the fulness is evenly divided. If you use a rod with curved ends, the last plait or heading on each side should come exactly at the point

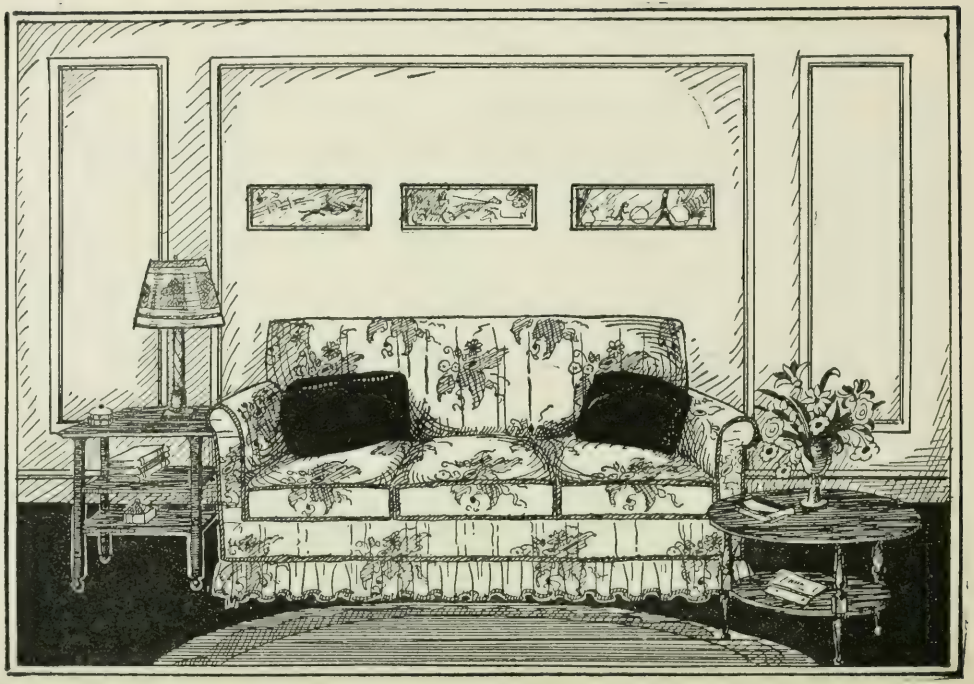
where the rod rounds back to the wall. There should be an extra ring at the extreme upper end of the curtain to hold it trimly in place against the wall.

Roller Shades

Shades which are fastened to rollers similar to the usual window shade may be made of a wide variety of fabrics. Glazed chintzes and cretonnes are especially popular, though they may also be made of the crinkled Austrian cloth. The material for such curtains should be at least two inches wider and several inches longer than the measured dimensions of the finished shade. It is safest to cut off the selvage edge and turn back the side edges for an inch-wide hem. The upper edge is also turned under and tacked to the spring roller. The lower edge may be trimmed in various ways or finished plain with only a pocket for the curtain stick. This lower edge may be scalloped and bound with tape or ribbon, this scallop being either double or single. If it is single a wide tape or band of the same material may be stitched across the back of the shade to hold the curtain stick, or if it is double, two rows of stitching across the top of the wide hem will suffice. A tassel and short cord may be used in place of the ordinary cord and ring pull.

Drapery Points

1. Glass curtains are the sheer curtains which are hung as close to the glass as possible. They should be made to clear the window-sill.
2. Over-draperies are the curtains which are used as a decorative addition to a window. They may be hung inside the trim or they may cover all the trim. They may be short—that is, to the window-sill; apron length, about six inches below the sill; or long, to the floor.
3. Net, scrim, voile, gauze, marquisette, organdy, and other sheer materials are suitable for glass curtains.
4. Casement cloth, pongee, heavy silk, sunfast fabrics and poplin can be used as glass curtains, when only one pair of curtains are to be hung.
5. Chintz, cretonne, hand-blocked linen, taffeta, satin, velvet, damask and other heavy fabrics may be used for over-draperies.
6. Over-draperies may be made with or without a valance. They may hang straight or be looped back.
7. Valances may be shirred, plaited or shaped and fitted over buckram. Decorative valance boards may be substituted for valances of the same material as the curtains.
8. Certain fabrics such as velvet, hand-blocked linen, satin, and damask should be lined when used for curtains. Glazed chintz, percale, some cretonnes, sateen and certain sunfast materials do not need to be lined.
9. Glass curtains for casement windows and French doors should be fastened on the window or door itself, not on the casing. They may be fastened top and bottom, or they may hang loose at the bottom like regular glass curtains.
10. Decorative window shades may be made from glazed chintz or cretonne.
11. Window shades of shirred material or of casement cloth or thin silk that can be shirred are used in some formal rooms.
12. In buying figured materials for curtains be sure to allow for matching the pattern in all the curtains.



In the room with plain paneled walls, use flowered chintz, matching the curtains, for slip covers. The welt edges outlining the seams and the cushions are of contrasting color.

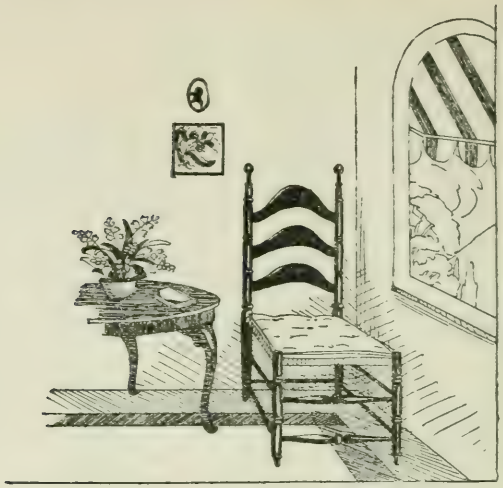
CHAPTER XIII

New and Smart Slip Covers

Choosing Fabrics and Trimmings

THE vogue for slip covers has increased tremendously in the past few years as women have begun to realize the possibilities of these covers, not only from a practical, but also from a decorative viewpoint. The utilitarian value of slip covers is not to be discredited, but their decorative quality is of great importance as well. They are no longer just a means of protecting upholstered furniture from the dust of summer months. They have become a definite part of the furnishing of certain rooms for all-year-round use.

Instead of upholstering a sofa, chaise longue, or chair in light chintz or taffeta to match the window curtains, a slip cover is made, for it can be taken off, cleaned, and replaced more easily than regular upholstery can be cleaned. For this same reason many people prefer to have all their upholstered pieces slip covered, even though with upholstery materials. Slip covers used in this way have their definite place in the decorative scheme of the room, and are not merely an accessory for summer months. There is, however, a definite need for



Slip covers of bright glazed chintz may be made for chair seats, leaving the painted wood frame uncovered.

these summer slip covers, and many dull and dignified rooms in their summer garb assume a cheerful tone that would otherwise be impossible. They may replace winter slip covers of darker materials, or they may be just additions that offer a pleasant coolness and crispness that is welcome during hot days. Then, too, they do protect the furniture, and when summer is gone, they may be removed and replaced, giving the effect of almost a new room.

Another use for these slip covers that are in place the year round is the one of concealment—either of badly worn fabrics or ugly lines. Many an ugly chair or sofa, overloaded with gingerbread ornaments and machine carving, has been made

into a distinct asset, rather than a blot on the decorative escutcheon, by the simple device of hiding its defects under a well-fitted slip cover of a material carefully chosen to harmonize with the furnishings of the room. The same expedient can also be adopted for the concealment of the worn fabric on an expensively upholstered piece of furniture that has seen long service, thus saving the cost of reupholstering.

Tables Wear Slip Covers

Not only may chairs and sofas be given the protection of slip covers in summer, but even the tables, and sometimes the

For the wicker furniture on the summer sun-porch use slip covers that are cool in texture and decorative in color.



walls may be similarly treated. The covers for the tables need not go to the floor, sometimes only a deep band of eight or ten inches being sufficient skirt, or sometimes, if there are shelves, it may be yet shorter. With beds of heavy dark woods, often both head and foot boards have slip covers matching the light material used for the spread. Walls that seem too heavy and dull for summer may be hidden behind cool looking covers of cotton damask in neutral tones, loosely suspended from the picture molding. This metamorphoses a room so completely that you feel as though you had surely moved into your summer home.

Slip Covers for Every Room

There is not a room in the house that may not be put into summer garb with charmingly decorative results. Even the dining chairs forget their dignity and assume a frivolous and sprightly air when dressed in a gay flowered chintz or French ticking. In equally simple fashion the sombreness of a stately walnut bedroom may be magically transformed into a sunshiny bower overflowing with bright flowers and gaily plumaged birds. When one lives in the same house or apartment the year round, there is nothing that adds quite so much to the enjoyment of each room, as to have it suddenly appear to be quite different, just as the pictures outside the window have suddenly become quite different with each change of season.

Occasionally it is desirable to put slip covers on heavy window and door hangings instead of taking them down, because of having no place to store them. It is surprising how well they

may be made to look by fashioning baglike slips which may be drawn up over the curtains and fastened at the under side of the top. The curtains should be left drawn back and hanging in their natural folds, after they have been thoroughly cleaned and dusted. The slip covers are then made only the width of the curtain as it is pulled back. The valance, too, may have a slip cover adjusted to hide it and keep it free from the dust. It is probably better whenever possible to take down heavy draperies of this sort and replace them with lighter and gayer fabrics, but the slip covers offer an excellent substitute.

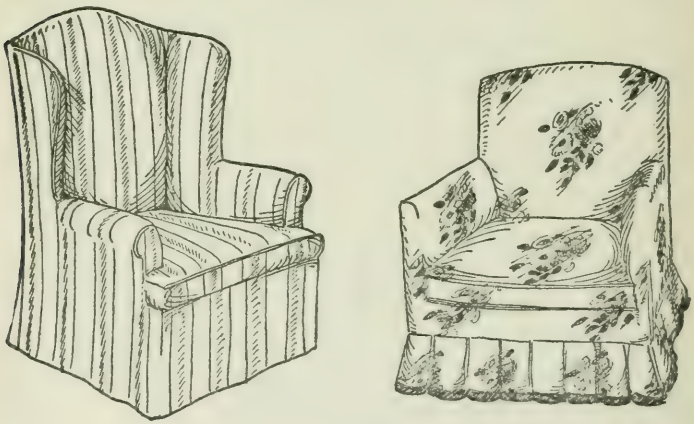
The Decorative Use of Slip Covers

The decorative potentialities of slip covers, so long unrecognized, are nowadays given full expression. In place of the characterless white linen or cotton damask of chilly memory, the gaiest colors and patterns are preferred. In rooms where figured walls and patterned rugs forbid even the most conventional design on the slip covers, an ingenious and effective use may be made of contrasting plain colors. At first glance, the sad colored linen crash or unbleached muslin, formerly so much in use, appears decidedly unpromising from the decorator's standpoint, but combined with bright colored piping, it develops a surprising life and vigor. Another idea is to make the piping or welting of a vivid, small-figured chintz, and, if you wish, on the bottom of the flounce may be added a two-inch band of the same. By the use of interesting color combinations which repeat the colors appearing elsewhere in the room, the covers may be made to appear an integral and important feature of the decorative scheme.

Flounces and Ruffles

If a quaint old-fashioned effect is desired the flounce becomes a feature. This may be made of the same material as the rest of the slip cover or of a contrasting color which emphasizes the color scheme of the room. The flounce may be gathered, side-plaited or box-plaited, but the smartest effects are procured with the wide, flat box-plaits. On some small chairs a short ruffle may be used, which is both quaint and smart. These short ruffles are used only when the main body of the slip cover stops just below the seat of the chair, probably on a line with the upholstery or seat frame. This type is particularly adaptable to the French chairs with beautifully de-

For the large wing chair a plain striped material is suitable. A box-plaited flounce adds charm to the flowered chintz slip cover.



signed cabriole legs which are so decorative in themselves that they do not need to be concealed. These flounces and ruffles may be trimmed at the lower edge with bands of contrasting material or with a welt edge of the same fabric.

For the sake of unity the furniture covers are often made of the same material as the summer hangings, and when these are edged with shallow scallops or with narrow cotton fringe, the slip covers may be finished to match. This involves additional labor and expense, however, and the plain edges with narrow hems or bindings are by no means unattractive.

Select the Fabric Carefully

Of materials suitable for slip covers there is a bewildering variety, but in making a choice the paramount purpose must be kept in mind. If it is part of the decorative scheme of the room, then your choice is limited only by the other fabrics being used in the room. If its mission is merely that of hiding ugliness or shabbiness, the range of textiles may include crash, poplin, mohair, the firmer weaves of sunfast. But where delicate upholstery fabrics require protection, especially in regions where dust abounds, it is very important that the material selected for slip covers shall be one of close weave, which will not permit particles of dust to sift through its meshes.

In this class belong the flowered French tickings and cotton damasks, and the heavy dimities made primarily for hangings and bed covers. The latter have an advantage over the damasks in that they are made in definite colors as well as all neutral tones. A soft but cheerful yellow, for example, would

make delightfully sunny draperies and slip covers in a gray-walled living-room or bedroom.

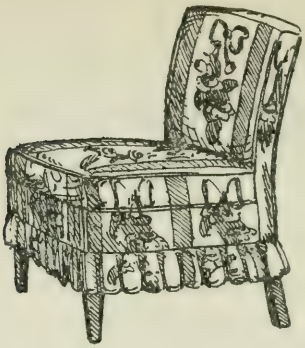
Glazed chintzes give slightly better service in keeping out the dust than do the unglazed chintzes and cretonnes, and soil less easily. There is a water-proof sunfast glazed chintz, also a French percale, on the market now which is excellent for slip covers, as it can be wiped off with a damp cloth and not lose the glaze which is part of its charm. These fabrics may be procured in many plain colors, a few stripes, and some delightful flowered patterns. Plain chintz is particularly useful in rooms with patterned walls and rugs, and cuts to better advantage than do most figured fabrics. Next in point of economy are the all-over patterns, particularly those which have no up and down. The most expensive and by far the most effective materials for slip covers are the chintzes and cretonnes with bold detached patterns of birds, baskets of gay flowers, or medallions of contrasting color. Though the initial outlay may be a little more, it is advisable to buy both plain and figured chintzes which are sunfast and tubfast. Each year there appear on the market more and more of these fast color materials and strangely enough they are most of them of medium price, within the reach of nearly everyone.

Inexpensive and Charming Materials

The variety of slip cover materials is by no means limited to the aristocrats of the cotton family, however. A good quality of unbleached muslin is astonishingly effective when piped with a bright color or dyed a soft blue, green, tan, or rose.

The humble gingham and percale are also firmly established in popular favor. Simple checks and plaids make delightful curtains and furniture coverings for the summer bedroom. Stripes ranging from the so-called hair-line up to two or three inches wide are obtainable in these inexpensive fabrics and lend a sprightly touch to the sombreness of library, living-room, or porch. They have the added merit of being especially easy to launder.

There is sometimes an advantage in using percale instead of gingham, because it comes in thirty-six inch width whereas the ordinary gingham is only twenty-seven inches. These few extra inches may save piecing the cover for seat or back of an upholstered chair or sofa, and are therefore worth consideration. Sunfast fabrics in artificial silk or cotton have certain advantages over other colored materials when made up for window curtains and slip covers, for their use permits the flooding of the house with sunshine, giving never a qualm of anxiety to their owners as to faded colors. Nevertheless, whatever the season of the year, the cheery brightness, the lovely colors, and the strong decorative character of flowered and figured chintzes and cretonnes endow them with a special and unrivaled charm, which makes them always the first choice. Another group of fabrics in the class with chintzes are those delightful toiles, which, though made in America, are called toiles de Jouy because they are patterned after the lovely cotton fabrics made in the quaint old French town of Jouy. Generally they are of only one color—rose, blue, green, lavender, or yellow, printed on a cream ground. The patterns are essentially quaint, for they include figures and scenes from French fables or history.



A narrow plaited ruffle is a pleasing finish for the cretonne cover on this slipper chair.

A few are of classic derivation, and some of the newest are purely American in design. These materials are unusually lovely for bedrooms and sitting-room, or for other rooms not too large in scale, nor too definite in period.

Awning stripes make gay and durable covers for use in seaside cottages, their heavy, firm texture making them impervious to moisture. The water-proof chintzes and the plain shiny oilcloths in brilliant colors, or black, are also excellent for such localities.

Making the Fabric Fit into the Room

Many people do not understand the use of chintzes and cretonnes, other than in bedrooms and summer cottages. The many well drawn designs on the market now are so delightful, and the colors so beautiful that they can be lived with the year round, adding color and great decorative value to any room.

The first thing to consider is the appropriateness of the pattern to the room in which it is to be used. The patterns with naturalistic or conventionalized flowers in strong colors are best adapted to living-rooms, the lighter smaller patterns to bedrooms, and stripes and highly conventionalized designs to dining-rooms and sun-porches. With a chintz of definite pattern for window draperies, the same may be used for slip covers on one or two pieces. This idea is charmingly worked out in the living-room, a corner of which is shown at the opening of Chapter II. Another possibility with the gay flowered slip covers is plain curtains and valances of one of the more interesting colors found in the chintz. This same color can be repeated in the piping or welting of the seams of the slip covers. A cretonne or linen with bold design is best adapted for use in a large room where the furniture is also large in scale, but it should be beautiful enough in design and texture to be harmonious with rugs, walls, and the room itself. This is especially applicable to the room with the permanent slip covers, but it is a point to be considered, even when the covers are only temporary. Suit your fabric to your room and to the uses of that room, just as you select your furniture and rugs.

Well-Fitted Slip Covers

Unless slip covers fit as smoothly and trimly as a perfectly tailored suit, the smart effect is completely lost. Wrinkled seats and sagging backs produce a dowdy slipshod appearance that gives an impression of untidiness in even the most orderly

room. Indeed, many women have developed a prejudice against the use of slip covers solely as a result of unfortunate experiences with covers that were ill-fitting and poorly made.

These difficulties may easily be overcome, however; first by accurate measurements, and carefully following the lines of the chair when cutting out; and second by allowing several inches of material for tucking in at the back and under the arms. This holds the cover firmly in place, thus preserving its trim appearance. One famous London upholsterer even puts a strip of wood across the back of the seat before tucking the material in, to give added firmness.

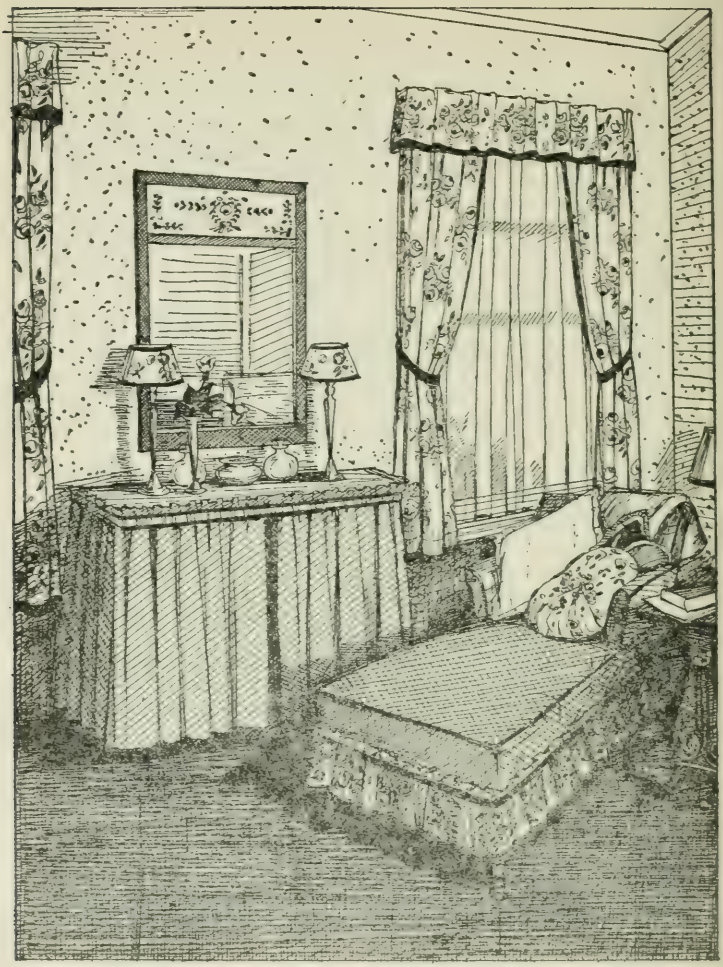
Finish and Fastenings

In finishing, a French seam may be made on either the right or the wrong side. The seam may be bound with braid or tape, or a piping or welting of contrasting color may be used. Besides being decorative, the last named finish gives a firm edge that is particularly useful on slip covers for overstuffed pieces of the luxurious down-cushioned variety. If no trimming is used, the bottoms should be finished with plain hems about an inch wide, or with a picot edge.

For fastening the covers in place snaps are preferable to hooks and eyes, which are not so flat, and are more liable to rust and stain the fabric in laundering. Tapes are sometimes used, but besides detracting from the smart tailored effect, they frequently come untied, thus permitting the slip cover to become wrinkled.

Slip Cover Points

1. Slip covers are used to protect furniture from dust and dirt during summer months. They may be used the year round in place of regular upholstery as they are easily removed and cleaned. They are excellent to cover old pieces that are shabby or ugly in line.
2. Slip covers may be used in every room in the house, even the kitchen.
3. Select materials for slip covers to harmonize with other fabrics in the room.
4. Select fabrics that are woven firmly as they absorb less dust than loosely-woven materials.
5. Curtains and slip covers may be of the same material, especially in informal rooms.
6. Glazed chintzes and waterproof chintzes are excellent for slip covers.
7. Slip covers must fit smoothly to be attractive. They require careful fitting, cutting and tailoring.
8. Seams may be French seamed, bound with tape, or welted with the same or contrasting color.
9. Slip covers may hang straight to the floor, they may be short just covering the upholstery, or they may be finished on the bottom with gathered or plaited ruffles or flounces. On small chairs narrow ruffles may be used.
10. If the material has a large repeat, the design must be centered in the back and seat, and extra yardage is required.
11. Slip covers can be made for tables and beds as well as for chairs and sofas.
12. Use snaps instead of hooks and eyes, or tape for fastenings.
13. Draped dressing-tables may be created from a shelf or a kitchen table as well as from a specially designed table with many drawers and swinging arms. A kidney-shaped desk can be converted into a charming dressing-table.
14. Dressing-tables may be draped with any fabric used for glass curtains or over-draperies, with the exception of velours and similar extra heavy materials. Sheer fabrics need a lining of sateen.



The chaise longue slip cover combines the plain material of the dressing-table and the semi-glazed chintz of the draperies.

CHAPTER XIV

How to Make Slip Covers

Details for Cutting, Fitting and Making

THE first step in making slip covers is to take accurate measurements to determine the quantity of material required. The diagram in Figure 1 shows the method of procedure for measuring all pieces where the extreme width of the chair is less than the width of the material to be used. Start with the tape on the floor line at A, stretch it upward to B, across the top of the chair to C, from C down the back to D, from D across the seat to E, and from E down the front to the floor line at F. Add an extra one and one-half inches at every point for seams. The side pieces are calculated by measuring from the top of the seat to the floor line, G to H, or from the floor to the top of the arm and down the inside of the arm to the seat line, with the necessary additions for each seam, and double this amount for the two sides. This added together gives the total yardage required. If, however, the material has a large pattern, generous allowance must be made so that the center of the design will come in the right places. To estimate for very large pieces such as a sofa, figure

the extra number of widths required to cover seat and back. For any light chairs, the ordinary seam allowance will be sufficient at D (Figure 1), but for large upholstered pieces an extra three inches on seat and back must be included to allow for this tuckaway.

Putting in Place

For some simple chairs the material may be laid over the chair as shown in the diagram for taking measurements, making plaits sufficient for seams at B, C, D, and E, and allowing for hems at the floor line. Large patterns must of course be arranged so that the design will be correctly placed in the center of seat and back. This necessitates cutting separate pieces for seat, back, and sides. After laying in the plaits for seams as mentioned, pin the material to the chair sufficiently to prevent its drawing out of shape, and smooth it as it should be when finished. When it is all smooth, cut each plait, putting in pins to hold the seams, and trim away the surplus. Then pin the side pieces into position, and trim the seam allowances to the desired size at the corners where side pieces join front and back breadths. On round edges as at the top of a curved back chair, it is sometimes necessary to dispose of extra fulness by taking small plaits in the seam.

Sewing and Finishing Seams

The amount trimmed off the seams depends upon whether they are to be bound with braid or French seamed. In either event all raw edges are first stitched on the right side of the

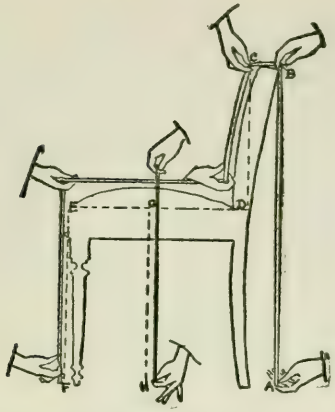


Figure 1.

This sketch shows the method of measuring a chair to figure the yardage required for a slip cover.

goods, except where the cover tucks in under the upholstery as indicated in Figure 3 by the dotted lines. Seams for this tuckaway may be sewed on the wrong side.

Sometimes the French seam is used as a simple finish for the outside of the cover, in which case the goods is of course pinned and cut with the face down, so that the first seam will be run up on the wrong side, thus bringing the French seam on the right and patterned side. Another plan is to finish each seam with a thin cording or "welting" as is often used on dresses, of contrasting color or different material.

The cover should be planned to fasten together with snappers at each of the back corners, unless the chair back is wider at the top than at the bottom, when only one opening need be planned. This will come in the middle of the back,

as shown in Figure 2. In either case an allowance must be made for an overlap of about two inches, to sew on snappers.

For certain types of furniture where there is a flat surface along the top of the back and arms, it is better not to bring the front and back edges of the cover together, but to cut and fit separate pieces for what is termed "boxing," where there are right angles instead of rounding corners. This is shown in Figure 2. Another point shown in Figure 2 is the straight-line method of fitting slip covers. Never attempt to follow in detail a difficult turn of the arm or leg, but reduce the number and shape of the seams to lines of the utmost simplicity.

Large Upholstered Chairs

The making of slip covers for the large upholstered chair or sofa is shown in Figures 3 and 4. This kind of chair presents special difficulties, but as it is perhaps the most popular type of upholstered furniture, it must be given special consideration. The method of procedure is somewhat different from the general instructions just given for cutting and fitting slip covers. Because the lower frame of the chair is wider than the seat measurement, the bottom edge of the cover should be cut first. (Figure 3-A). Next cut the shape of the seat allowing two or more inches at the back to tuck in. Cut off at each side making two-inch allowance for tuckaway under each arm. Pin the seat cover at the extreme front edge to the chair itself as illustrated in Figure 3, holding the fabric firmly in place with the heads of the pins forward, so as to resist the pressure when the fabric is tucked under at the back. On this piece,

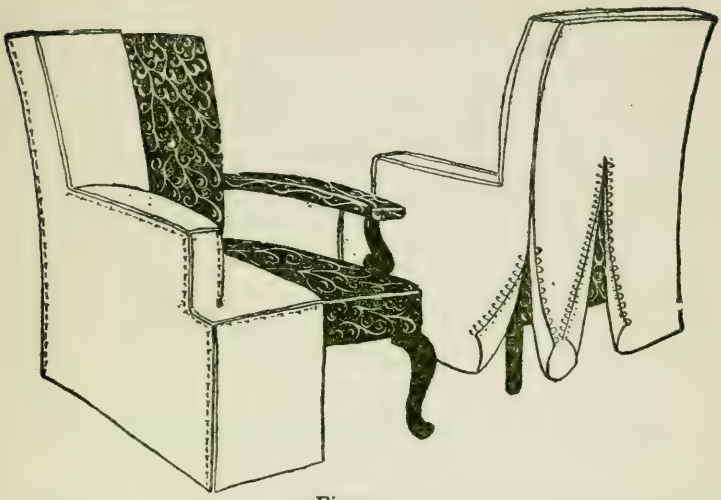


Figure 2.

Straight lines and boxed edges add to the tailored appearance of any slip cover. Make the openings in center back or at each side.

as elsewhere, a three-quarter-inch allowance will be sufficient for French seams, or the outside edges may be trimmed closer if tape or welt edges are to be used.

Outside Back Piece

After the lower front and seat pieces have been pinned together, measure off the goods needed for the outside back. Measure the width of the chair at the widest point of the back 3 C, and carry the material to the floor line. If using double width or fifty-inch material do not attempt to follow the lines

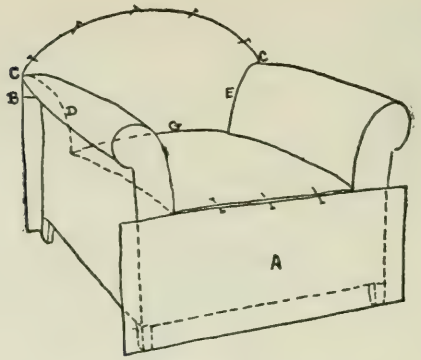


Figure 3.

This diagram should be studied in conjunction with the text as it shows how and where to pin pieces together.

of the chair too closely when cutting off these various lengths. Simply cut off the required length so it can be shaped later.

Inside Back and Arm Pieces

To cut the shape of the front piece for the inside chair back, again pin the material to the widest point at the top, Figure 3 C, having first allowed enough to fall over the back to the line marked B. Center the design and allow two inches or more for the tuckaway before cutting off the material. The width of the inside back piece may now be trimmed off by cutting in a straight diagonal line from the very widest point at the top to the narrower measure of the bottom line. See Figure 3 E. If the slip cover is to fit under the upholstery of the

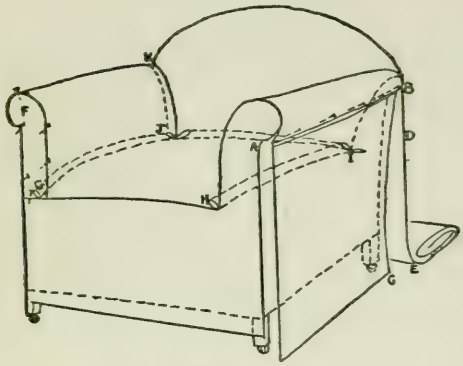


Figure 4.

The dotted lines G to J, J to K, H to I, and J to I show the tuck-in allowance for the seat, arms and back.

chair as indicated by the dotted line D an allowance of an inch and a half on each side must be made for the tuckaway. This corresponds to the straight diagonal line E where there is no tuckaway. Next pin together ready for sewing the inside back piece just fitted and the seat piece at the line marked G, Figure 3.

The pieces for the inside arms are the next to be cut after measuring so that the material will reach from the seat over the roll of the arm to a joint just under the roll—Figure 4-A to B. Cut it down in the corner to form the seam E in Figure 3, with the usual seam allowances. To cut a corresponding piece for the opposite arm, lay this piece already cut face to face on the uncut material, taking especial care to match the design exactly, and cut a duplicate shape.

Outside Arm Pieces

To cut the outside arm pieces, measure the material from the floor to the highest point up under the roll of the arm (B to C, Figure 4), and make the usual seam allowance before cutting. At this point a paper pattern should be made of the piece indicated as F, in Figure 4. Cut the material for one of these pieces and duplicate it by laying it face downward on the uncut piece with the pattern matching. With some types of chairs it is better to make these pieces the length from the top of the arm to the bottom of the slip cover, with the piece A—Figure 3—fitted in between these two special pieces. This gives long lines. This is an advantage when the seams are welted with a contrasting color.

Fitting and Trimming Seams

Having made sure that the inside back and seat pieces are properly fitted into place with the front edge of the seat coming perfectly straight, pin the inside arm pieces into place fastening them to the inside back and seat. Next fasten the outside arm pieces to the inside arm pieces at the line indicated as A to B, Figure 4, allowing one inch for seams. Then tack the shaped pieces for the front outside arms to the chair itself to hold them in place. When fastening these pieces to the large arm pieces, be careful not to pull the cover out where it is tucked in between the arms and the seat of the chair. Leave that extra fulness lying loose as indicated at H in Figure 4 while fitting these shaped arm pieces along the line A-B.

We may now turn our attention once more to the back.

Trim off the seams, leaving a one-inch allowance in order to make the cover fit smoothly and form a mitre from a seam where the arm and back pieces meet (B, Figure 4), to the point just over the inside where the inner arm and back pieces come together. Next cut off the surplus from the outside back, allowing it to run one inch beyond the chair frame at each side. This fitting done, the cover is ready to be removed from the chair. Take extra precautions to put in as many pins as are needed along all the seams. In addition to the many pins all corners should be basted securely. Extreme care must be taken not to stretch the material while pinning the seams, where the edges are cut on the bias.

Separate Seat Cushion

If the chair is one with a loose seat cushion the method of procedure is exactly the same, with the slip cover for the

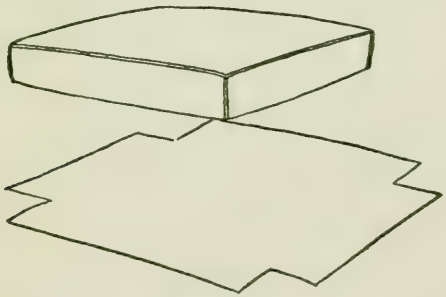


Figure 5.

The separate seat cushion can be cut with boxed edges, or with the top and sides in one piece as shown above.

cushion made later as a separate piece. This is the simplest of all as is shown in Figure 5. Measure off the material required for top and bottom pieces, allowing one and one-half inches for seams all the way around. Join these with a straight band of the material cut in one length the width of the box piece on the cushion itself, with seams allowed. Another method is to cut one piece of goods the size of the bottom of the cushion, and then to the measurement required for the top piece add the width of this band right on to the width of the piece for the top without cutting, as is indicated in Figure 5. The cover is then put together as a paper box is folded making mitered seams at the corners, where the material is fitted by folding over and joining to the bottom piece.

The same methods may be followed for making a slip cover for a large overstuffed sofa. The back and seat pieces are usually made in three sections, sometimes with space for tuckaway between each two sections, when the back of the sofa itself is divided into three cushions. If space need not be allowed for tuckaway, straight seams are used for the inside back. The three pieces needed for the outside back are usually matched and sewed blindly so that they will give the appearance of one piece. The piece indicated as A in Figure 3 may be cut in three sections, when the seat cushions are divided into three or it may be made as straight band connecting the two shaped arm pieces shown as F in Figure 4. For the smaller two-seated sofa, the back and seat pieces are usually divided into two, following the same methods as indicated for the large sofa with three or four sections.

Slip Cover for the Chaise Longue

The chaise longue presents a slightly different problem, as it combines the methods used for chairs and sofas. The outside back, outside arms, inside arms, and inside back are all cut and fitted as indicated for the upholstered chair. To cut the seat piece lay the goods on the seat of the chaise longue with the design carefully centered. It is joined to the inside back and arms as already explained. Along the sides pin it firmly in place to the seat itself, folding in small plaits for the rounding corners of the outer edge if necessary. A shaped band should then be fitted around the length of the open end. This is joined to the outside arm pieces in a straight seam which would correspond to the seam which joins them to the shaped arm pieces shown in F, Figure 4. Be sure that this straight band is joined to the shaped seat piece with an even straight seam which outlines the edge of the upholstery. As there is no possibility for a tuckaway to hold it fast, these two pieces must be cut and fitted *exactly*. This band should be measured and carefully matched as to pattern before fitting to the seat piece. As the pattern must run up and down, these seams should be blind, giving the appearance of a continuous pattern running the width of the material. If the chaise longue has a separate seat cushion, this can be made, following the instructions given in connection with Figure 5.

Small Upholstered Chair

The slip cover for the small upholstered chair is usually made as indicated in Figure 1. The cover is seldom cut so that it

will reach the floor, however. It is usually made the same length as the regular upholstery of the chair leaving the legs free. This type of cover is often finished with a three- or four-inch ruffle, either shirred or plaited. To make a slip cover for a stool, cut a piece to fit the shape of the top and finish it with a three- or four-inch band, with carefully mitered corners if the stool has a square or oblong top.

For straight chairs such as might be used in a dining-room the simplest slip covers are best. These may be made short or to the floor, as you desire. If made short, very often the piece for the back is separate from that for the seat. The piece for the back is shaped to fit and slipped down over like an envelope, finishing it either with snappers on the bottom or tying it with tapes to the backposts just below the bottom rail. In conjunction with such a cover the seat slip cover is differently made. Cut a piece fitted to the shape of the seat, with a narrow band fastened to it at right angles for the front and two sides, the front corners being carefully mitered. The same width band should be fastened to the back of the seat cover, but the seams for the two back posts left open. This allows the slip cover to fit down firmly and to be fastened with snappers around the back post or tied with tapes to hold it in place.

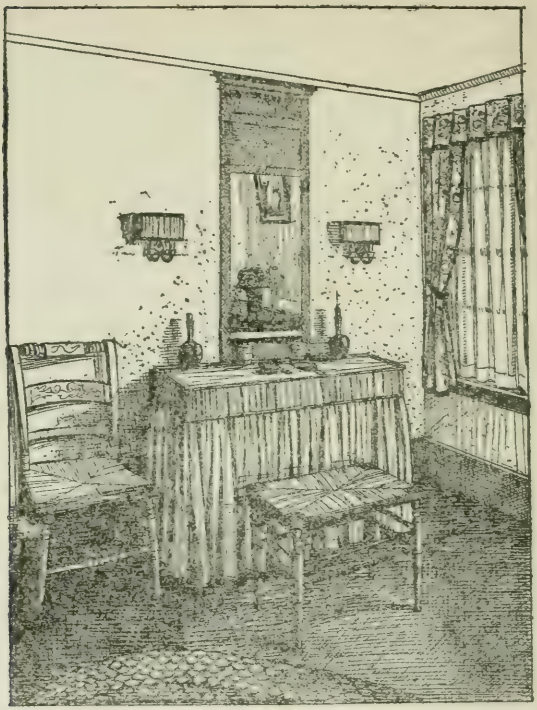
Slip Covers for Tables and Beds

Making a slip cover for a table is the simplest of all for it stays in place better than do those on any other piece of furniture. Cut a piece which has been shaped to the top of the table and fasten a three- or four-inch band to it at right angles, with all straight seams carefully mitered. This is slipped down

over the table, fitting neatly and tightly. The length of the band depends on the uses of the table and may be made floor length if that is desirable. In that case, care must be taken to have the patterns match on the up and down seams on all four sides.

Making slip covers for beds is similar to making them for the backs of straight chairs. They are really like pillow slips with the top edges shaped to fit the top of the bed. The outside piece usually continues to the floor, while the inside piece may be finished in one of two ways. It may be joined to a full-length piece which lies under the mattress as the well-fitted slip cover lies under the loose cushion of an overstuffed chair. In this case there are straight side pieces running the length of the bed which are fastened to the end pieces as indicated in Figure 1 for the simplest chair covers. With this type of slip cover, a bedspread of the same material should be used which will hang down at the sides just far enough to hide the mattress and bedding. The other way of finishing the inside pieces is to make them just long enough to tuck in under the mattress and so be held in place. The spread is then made long enough so that it will come down on the sides to the same length as the slip covers on the ends of the bed. In addition to using this type of slip cover for summer days when dark woods look so hot, it is also an admirable way to disguise an old bed which must be kept but which is not harmonious with the rest of the furniture in the room.

Making these simple slip covers is by no means child's play. Yet if you undertake it in a thoroughly systematic way, being very exact with every measurement, taking nothing for



The draped dressing-table may be made of the same material as the curtains and it may be trimmed in many decorative ways.

granted, and always looking twice before you cut, your work may well compare favorably with that of the professional upholsterer, who is as careful as a tailor with his work.

Draped Dressing Tables

As dressing-tables have become increasingly important as part of the decorative furnishing for a bedroom, many different

types and styles have been evolved. There are many charming little powder-tables of beautifully grained woods, regulation dressing-tables either painted or stained, but there is nothing that is quite so delightfully decorative as the draped dressing-table. There are as many different materials to be used for this purpose as there are for the making of curtains and slip covers, and the ways of making and trimming them are equally diverse. The dressing-table may be made to match the draperies at the window, or it may be made to harmonize with the slip covers on the chairs, or it may be the one different object in the room which makes the whole harmonious. It is no more difficult to drape dressing-tables than it is to make slip covers or curtains, if you are careful with measurements and deft about the finishing.

The table itself may be created in various ways. It may be the regulation dressing-table built for the express purpose of draping, with arms which swing to each side from the center, making the drawers underneath more accessible. It may be an old desk that you are ready to convert into a dressing-table, that is, if the desk be of the flat-topped variety with drawers at each side, these having been popular bedroom desks for many years. A kidney-shaped desk with one drawer in the center and two at each side makes a delightful foundation for a draped table. A plain simply designed table, even of the kitchen type is suitable. Or, simpler still, is the shelf fastened to the wall with brackets, which does quite as well as any real table. It is always best to have the space at the center front clear, but low shelves for shoes may be fitted at the back

near the floor. Charming little shelf-tables are semi-circular in shape, or they may be especially cut to fit into a corner.

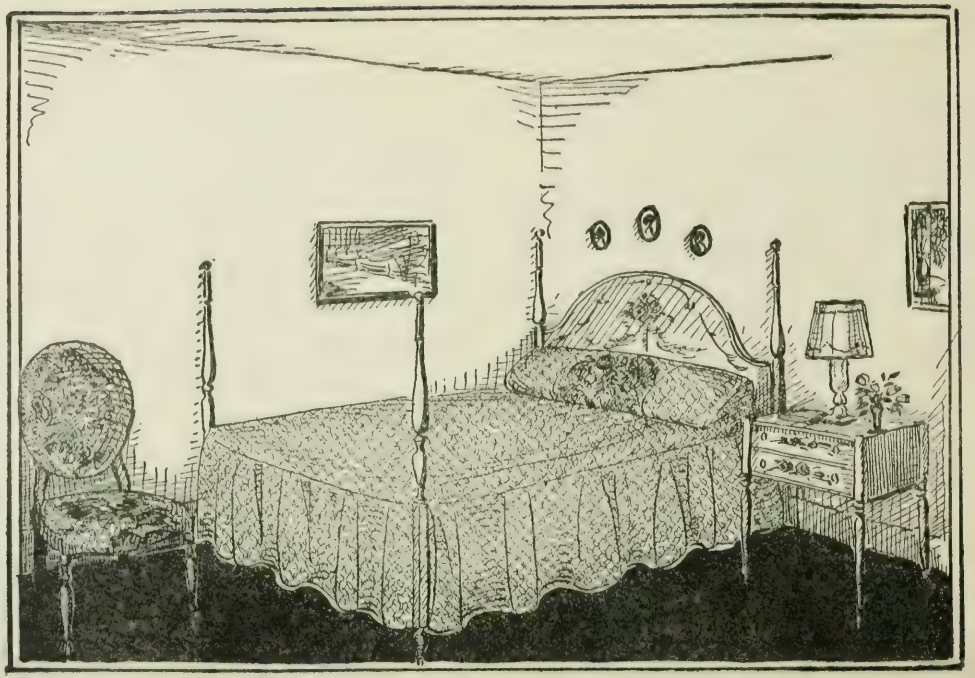
Practically any material, except the heaviest of upholstery fabrics is suitable for draping dressing-tables. Any chintz or cretonne may be used, and there is nothing daintier than silks, satins, or taffetas, either plain or striped. Organdy, dotted swiss and muslin, dainty pastel-toned voiles, or plain linen all may be fashioned into the most delightful dressing-tables. And for summer cottages the unbleached muslin with its trimmings of gay color or quaintly sprigged calicoes and boldly checked ginghams all come into their own.

Trimming the Table

These dressing-tables may be trimmed to match the curtains, or they may be much more frivolous and feminine than curtains or slip covers could be. If thin materials are used sateen should be hung underneath as a foundation. Ruffles with pinked or picoted edges, bands of contrasting color, ruchings, braid, or lace and ribbon, all are effective trimmings. The top should always be plain with the material tightly stretched, but the curtains or skirts of the table may be as elaborate as you desire. There may be ruffles at top and bottom, or a series of three or more ruffles at the bottom, or ruchings, top, bottom and in the center. There are literally as many ways of trimming these tables as there are ways of trimming dainty frocks.

The making is really simple. First the entire top must be covered with a layer of wadding, then with a tightly-stretched cover of unbleached muslin to hold it in place. To this muslin

cover, which should be tacked firmly to the under side of the table top, the outside cover is sewed. This also serves as a foundation to which to fasten the curtains. But be careful that the top heading of the curtains does not come above the level of the top of the table. The curtains should be divided in the center front, or if made in three sections, divided at right and left of the center, so that there is no difficulty in reaching whatever drawers or shelves may be hidden by the curtains. The curtains should, of course, reach just to the floor.



The painted bed and night-table are decorated with flower sprays in the prevailing color tones of the glazed chintz which is used for bedspread and little chair.

CHAPTER XV

How to Paint Furniture

Methods of Painting, Glazing and Decorating

WITHIN the last twenty years there has been a marked revival of interest in color and its use in our homes. We no longer are limited to dark woodwork or Colonial ivory—we use maize, apple-green, pale peach or any other tone which matches the walls. The curtains are gay, for more and more women are appreciating the decorative value of chintzes and cretonnes. And painted furniture has become a definite note in almost every house. Perhaps there is only one chair, a table, a desk or a chest in the living-room, but its bright note of definite color is a charming part of the entire color scheme. For the informal dining-room, one odd painted piece is interesting and for the breakfast-room all the furniture may be painted. There is nothing prettier for a bedroom than painted furniture with a dainty decoration in harmonizing colors which ties it up with the bright curtains at the windows. The sun-room would scarcely be complete without some brightly painted pieces, for willow, reed and iron can be painted as well as wood.

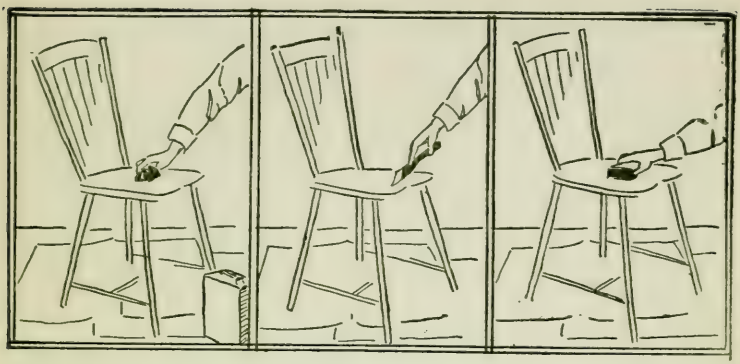
Colors for Painted Furniture

Not so long ago the only colors considered suitable for painted furniture were white or ivory and French gray. Charming though these colors are, they lack character and serve only as a background. With the introduction into this country of Austrian peasant furniture and fabrics, the interest in other colors expanded, and the Italian and Spanish influence has affected it tremendously. With all these colorful importations at hand, it is not strange that our manufacturers have quickly responded and presented us with an unlimited assortment of painted furniture. They have also felt another need, that of the people who want well-designed and carefully made pieces which they themselves can paint. The result is that it is quite possible to purchase many different types and styles in the raw wood. And the colors now include clear blue, blue-green, apple-green, reseda, canary yellow, parchment, Chinese red, mulberry, almost anything you want. Black painted furniture with cleverly designed and brilliantly colored decorations is exceedingly smart.

These delightfully painted pieces not only fit into an amazing number of rooms, but in many instances they are the most potent factor in brightening up an otherwise dull and dingy room. By using paint with discrimination and forethought you can remake a room, bringing together odd pieces of furniture which would otherwise be discordant.

How to Prepare the Furniture

Whether new or old, furniture which is to receive a painted finish must be smooth, clean and dry. When purchased in the



These sketches suggest ways of holding implements for removing old finish and preparing new furniture. Note the scraper and rubbing felt.

unfinished state—"in the white," as it is called—it is apt to show rough places here and there, and the first step in preparing it for painting is to smooth such places with medium-coarse steel wool, or No. 1 sandpaper. Then go over the entire surface with No. O or No. OO sandpaper, rubbing first across, and then with the grain of the wood. For a flat surface, fold the piece of paper around a block of wood of a convenient size to be grasped by the hand, as pictured in the drawing on this page. The sanding will form a fine dust which must be carefully wiped off with a piece of cheesecloth.

If the wood shows any knots or sappy places, these should be given a coat or two of white shellac to bind the pitch and prevent it from discoloring the finish by working through to the surface. Furniture made of yellow pine contains so much pitch that it requires coating all over with shellac. For-

tunately, this wood is seldom found in furniture. Birch is the finest wood for painting, owing to its fine, even grain, with whitewood, gumwood, or white pine as second choice. As a matter of fact, with any kind of wood, you can get satisfactory results if sufficient care is taken in preparing the surface. If for any reason an open-grained wood, such as oak or mahogany, is to be enameled, the pores must first be filled with a transparent paste filler in order to produce a perfectly smooth, even foundation on which to lay the paint.

Applying the Filler

The filler as it comes in the can is a thick paste which much be thinned to the consistency of heavy cream in order to spread evenly and thus enter the pores of the wood. This thinning is usually done with benzine, but the instructions printed on the label of the can should be followed, as different brands of filler vary in composition. A flat stick roughly whittled into the form of a paddle or spatula is the best implement for stirring.

When the filler is sufficiently reduced and stirred to a uniform consistency, apply liberally over the entire surface of the piece of furniture, using a flat bristle brush about two inches wide. As soon as the filler starts to set, which is indicated by its becoming dull or "flat" in places, wipe off with a handful of soft, old rags, rubbing first across, and then with the grain. The surface of the wood should be thoroughly cleaned off, as the filler is required only to close up the pores or grain. After forty-eight hours, the furniture will be ready for the first or priming coat of paint, as described below.

Using Paint and Enamel

Enamel is employed only for the finishing coats, for two reasons, first, it is much more expensive than flat paint—which answers just as well for the under coats—and, secondly, enamel is semi-transparent and requires a solidly opaque foundation in order to produce an even color effect.

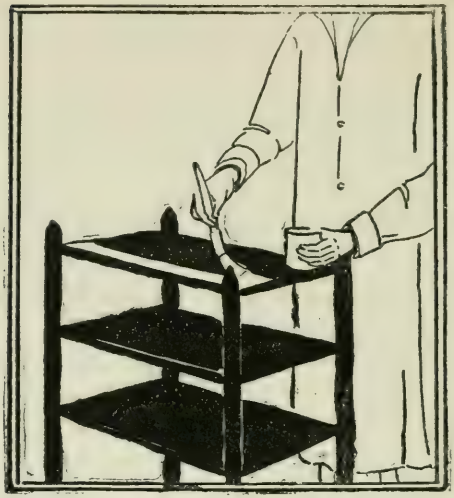
It is advisable to have the flat paint match the enamel as closely as possible in order that scratches on the furniture may not show a different color, thus rendering them conspicuous. If the ready-mixed flat and enamel paint cannot be matched precisely, either can be modified by the addition of oil colors.

The first step in getting the paint ready to apply is to shake the can vigorously, frequently turning it end for end. Then remove the cover (or cut out the top with a can opener in case there is no cover) and pour off into another receptacle any liquid which has risen to the top. Next, stir the paint thoroughly from the bottom with a wooden paddle or strip of shingle, gradually returning the liquid that was removed, until it is of a uniform consistency throughout.

Before beginning to paint, it will be advisable to spread newspapers beneath the furniture, letting them project two feet or more on all sides, and to hold the can of paint in the left hand or set it on a box or stool. An open can of paint standing on the floor is almost certain to be upset. The safest dress for the painter of either sex consists of overalls and a jumper.

The Priming Coat

For the first or priming coat on previously unfinished wood, turn into an empty can what seems to be a sufficient quantity



In painting a flat surface hold the brush so that the paint will flow freely, as shown above.

of paint, and thin with about ten percent of pure spirits of turpentine. Apply to the furniture with a soft, flat bristle brush, using a two-and-one-half inch size for broad, flat surfaces such as chair seats or table tops, and a brush from one to two inches wide for the narrow portions.

Follow with a second and third coat of paint applied just as it comes from the can unless the paint should chance to be too thick to spread well. In that case it may be thinned slightly with turpentine, though not so much as for the priming coat, which should be the thinnest of all coats.

Brush each coat out as thinly and evenly as possible. When thickly applied, paint will not dry properly. Allow from twenty-four to thirty-six hours between coats, according to the rapidity with which they dry, and smooth each lightly with No. OO sandpaper to remove brush marks, wiping off the dust thus formed.

The Finishing Coats

Provided the foundation coats match it well in color a single coat of enamel may be used for finishing, but two are better. Enamel is applied just as it comes from the can, without thinning, and should be flowed on with a full brush. Streaks and brush marks must be avoided as much as possible. On broad, flat surfaces, brush first with the grain of the wood, then across the grain in order to spread the paint evenly, and finish by brushing once more with the grain, using light strokes to smooth the surface. Remember that enamel sets more quickly than does ordinary paint, and it is necessary therefore to work rapidly. The correct angle at which to hold the brush is illustrated in the drawing on the opposite page.

Forty-eight hours should be allowed for drying the first coat of enamel, and the surface may be lightly smoothed with No. OO sandpaper before the finishing coat is applied. This coat is not sanded, but if gloss enamel has been used, and a dull effect is desired, a hand-rubbed finish can be produced with oil and pumice, the method of application being as follows:

For a Rubbed Finish

The implements required are a rubbing felt, a rubbing cork or oblong block of wood, a small scrub brush such as is used

for scrubbing vegetables, a bottle of rubbing oil (purchasable at any paint shop) or sewing machine oil, and a saucer of finely powdered pumice which also is procurable at the paint dealer's.

Remember that it is the pumice which dulls the finish, the oil acting merely as a lubricant to keep the pumice from scratching. It therefore is essential that plenty of oil be used, and renewed as often as necessary.

For flat surfaces, fold the rubbing felt over the face of the cork or block, and moisten well with oil. Sprinkle both oil and pumice over the wood surface, and starting in one corner, rub back and forth in a straight line with a light but firm pressure. Six or seven strokes in a place will usually suffice to dull the glossy finish. If possible to reach, it is better to cover the entire length at one stroke. For rounded surfaces, the felt may be held in the palm of the hand omitting the cork or block, and for carvings and moldings the scrub brush is excellent, first moistening the bristles well with oil, and then dipping them in the pumice. Even a heavy woolen cloth folded around a skewer may be used.

When the entire surface has been thus treated, wipe off the pumice with a clean piece of cheesecloth liberally wet with oil to prevent scratching, and, finally, remove the residue of oil by wiping off with a dry cloth sprinkled with cornstarch.

Rubbing down the enamel gives a beautiful finish, but the process is so tedious, especially when a number of pieces of furniture are to be done, that many persons prefer to use either a semi-gloss or a flat drying enamel. This gives an excellent finish but lacks the lustre of the hand-rubbing.

A Substitute for Enamel

A more laborious and more costly method, but one that gives an exceedingly beautiful and lasting finish, is to paint the furniture with colors ground in Japan varnish in place of the enamel. The foundation coats may be omitted as this paint has exceptional covering power. Add about five per-cent of linseed oil to the Japan color, and then just enough turpentine to make it flow freely. Take care to mix very thoroughly. Allow forty-eight hours between coats and, when the final one is dry, apply a coat of first quality rubbing varnish. Allow this to stand seventy-two hours longer, in accordance with directions for the particular brand employed, and then rub to a dull polish with oil and pumice in the same manner as directed for rubbed enamel.

Doing Over Old Furniture

The first thing to decide before doing over previously finished furniture is whether or not the old finish will have to be taken off. If the piece is in bad condition, with varnish roughened and crazed, or paint that is cracked and peeling, there is nothing else to do but get right down to the bare wood in order to provide a perfectly smooth surface for refinishing. The easiest method of dealing with this situation is to apply a chemical paint and varnish remover which can be purchased at any paint shop and at many hardware and department stores.

The "remover" is in liquid form and should be liberally applied with a cheap brush. After standing fifteen or twenty minutes. the old paint or varnish will be sufficiently softened

so that it can be easily removed with a metal scraper like the one at the right of the row of brushes illustrated at the bottom of page 224. Hold scraper as shown in the drawing on page 201 with the handle toward your body and your hand on top of the metal blade, keeping it flat to the surface that is to be scraped. The motion in scraping is away from the body. Another form of scraper, without a handle, is held with both hands and drawn toward the operator, but this is a little more difficult for the amateur to use without digging into the wood.

When the surface has been scraped clean, sponge off with benzine or denatured alcohol—whichever is prescribed on the label of the brand of remover employed—and allow it to dry. Then smooth with sandpaper as described for new, unfinished furniture, folding the paper over a block of wood as when sanding flat surfaces, in the manner illustrated in the drawing to the right at the top of page 201.

Preparing Old Furniture

If the old furniture which you want to do over is in good condition, the varnish need not be removed. However, a shiny hard surface provides no anchorage for paint and the gloss must be destroyed. This can be done by sandpapering thoroughly, which involves hard and tedious work. Sponging with ammonia and water or lye and water is not so laborious and in most cases will have the desired effect. If the varnish has an especially high gloss, as seen on much of the golden oak furniture, it may prove more satisfactory to take it off with the chemical remover. If either ammonia or lye is used, be careful to rinse off the piece thoroughly with clear water.

Painted furniture on which the finish is in good condition, neither peeling nor cracking, requires very little preparation for repainting. Sponge with lukewarm suds of mild soap to remove greasy deposits from the atmosphere, rinse and wipe with soft cloths. Smooth lightly with No. OO sandpaper, wipe off the resulting dust, and the piece is ready to be painted.

The Number of Coats Necessary

The number of coats to be applied will depend on the existing color of the furniture, and the new color desired. If a dark shade is to be changed to ivory or a delicate tint, more coats will be needed than when the opposite condition obtains. In no case, however, will it be necessary to apply the diluted priming coat recommended for new furniture. Where there is no very marked difference of tone, between the old and the new, one coat of flat paint, one of flat and enamel mixed, and a finishing coat of enamel will usually suffice, each of the first two being lightly sanded before the next is applied.

To Paint Wicker Furniture

Many people purchase wicker furniture in the unfinished state, use it a season that way and then paint it. Wicker, reed, willow and rattan can all be painted but it is seldom satisfactory to paint pieces made from South Sea Island grass or any other equally fine fiber for it absorbs all the paint and leaves a rough and unattractive surface.

The process for wicker furniture is the same, whether the pieces have previously been stained, painted or left natural.

Wash thoroughly with a solution of one rounded tablespoonful of washing soda thoroughly dissolved in a quart of warm water, using a small scrub-brush. Rinse and if possible, stand outdoors in the sun to dry. Paint as described for wood furniture, taking special care that the pigment does not accumulate in the crevices of the weave, as this will prevent drying.

Glazed Effects

Charming effects can be produced on both wood and wicker furniture by applying a coat of white shellac over the paint, and then rubbing in a smudge of a contrasting color. Ordinary oil paints in cans may be used, or Japan colors prepared as described on page 207. The paint must be brushed on liberally, and then wiped off again with handfuls of rags slightly moistened with turpentine. Cheesecloth is excellent for this. A deposit remains in the depths of grooves and carvings, or, in the case of wicker, in the crevices of the weave.

By means of glazing softened colors are obtained. A green glaze over blue gives a delightful blue-green, reseda green over gray is cool and pleasant especially in sun-rooms, and rose over cream is charming in a bedroom. Burnt umber and burnt sienna are the best colors to use for antiquing, an effect that improves many pieces which are too solid and clumsy looking if there is no variety in the color.

Deep ivory heavily glazed is pleasing and most tones of blue are improved by a light antiquing. As glazing tends to darken the colors be sure that your ground tone is clear and bright before you apply it, or the result will be muddy.

Stippling

A variation of technique in glazing is achieved by using a brush instead of rags. Procure a long-bristled, two-inch varnish brush and after you have wiped off the glazing to the desired tone, tap the glaze with the ends of the bristle while it is still moist. Keep the brush at right angles to the surface, tap it rapidly, and wipe off the bristles from time to time with a clean rag. This will eliminate streaks that are left in wiping off the glaze. If you are not satisfied with your efforts, wipe off the glaze while it is still moist and start over again. Allow the glaze to dry completely before applying the binding coat of white shellac.

Sometimes the glint of gold is desired in places, and this can be done by taking a small amount of gold powder on a palette knife or paper and blowing it against the paint or glaze the last thing, while it is still moist, before it has begun to set.

Eggshell Gloss

If an eggshell gloss is desired, provide a clean shoe-brush, a saucer of light linseed oil, and a cheesecloth bag of fine ground pumice stone. Daub the oil on the piece to be dulled, shake the pumice over it, and brush with long strokes the long way of the top, panel, or drawer front. Then wipe off the residue of the pumice and oil carefully with clean rags.

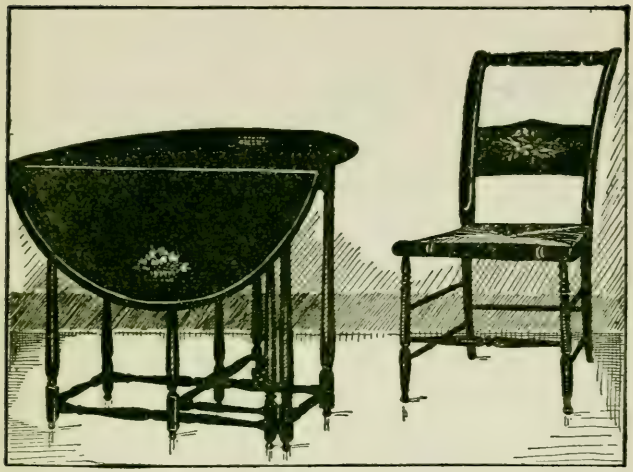
Painting Canvas Furniture

Sometimes dingy old canvas hammocks and chairs can be glorified by painting. Use a rich, dark olive green and thin

sufficiently with gasoline to enable it to penetrate the pores of the fabric. The material being heavy, paint on both sides in order to produce an even color. When thoroughly dry, a row of two-inch orange squares can be stenciled around the top of the hammock, or a futuristic floral design applied to the chair back in the same manner. The frame of the chair can be enameled a gloss black. To complete the porch group, paint a Windsor chair with some of the same black enamel. A table cover and cushions for wicker chairs can be fashioned from black enamel cloth and stenciled in gay colors.

Decorative Effects

Decoration in some form is usually effective on painted furniture, owing to the agreeable color contrast which it affords. It should be simple and restrained, however, for an over-decorated piece is always objectionable and in poor taste. The simplest form of decoration is striping, but this is an art which it takes much practice and patience to acquire, and it will be wise in most cases to engage a carriage or sign painter to execute this portion of the work. A straight line can be managed, if the little finger of the hand holding the brush is allowed to slide along the edge of the chair seat or table top to serve as a guide; but turning corners, joining the ends of a stripe, or outlining fancy shaped slats in the backs of chairs will prove beyond the skill of most amateurs. In the turned posts and legs of chairs and other pieces of furniture, however, there often will be found little grooves which can easily be painted and which will satisfactorily take the place of most elaborate striping. Be careful not to overdo these ring stripings.



For the breakfast-room paint the gate-leg table and Hitchcock chair any clear color or black. The fine stripe is a contrasting tone.

One of the most attractive finishes can be obtained by painting the interior of a desk or cupboard robin's-egg blue, and painting the outside oyster gray. Then paint the decorative motive on the gray, and antique glaze the entire piece. After the glaze is dry, apply the binding coat of shellac, and stripe the edges and beads with gold. The final effect will go with countless fabrics and present a unity of appeal that is really charming. Some of the smaller pieces, like chairs and candle-stand, can be done entirely in blue and gold. Table tops, too, are sometimes painted a different color from the legs, and the color of the latter used to finish the edge, as jade green on black. The prevailing hue in a stencil decoration may be emphasized in this way.

Decorating Painted Furniture

Floral designs are especially popular because of the infinite variety they afford. Fruit decorations, too, are frequently chosen for furniture to be used in breakfast-rooms, or small, informal dining-rooms. The decorations as a rule are either painted free hand, or applied with the aid of a stencil. The first method of course demands artistic talent and training, but the second can be successfully practiced by any person with average deftness, patience and color sense.

For hand decoration only the outline of the design is traced on the furniture either with carbon paper or dusted on through a pounce. Few and far between are the people who can sketch a decorative motive free-hand on the furniture without some outline as a guide, and even then the effect is apt to be too informal. Decorative motives should be conventional in design, balanced in form, and proportioned to the entire surface in such a way that they become a part of the furniture itself. The best sources for units of conventional designs are found in block prints and chintzes, wallpapers, laces, old china and even old samplers, with their delightfully stereotyped designs.

Applying the Design

Pounces can be made from designs on chintzes, cretonnes or other fabrics. Use a padded ironing board or other surface over which a soft cloth has been fastened. Place a piece of tough paper on the cloth and pin the fabric with the design over the paper. Now follow the outline of the design by pricking through the fabric and paper with countless pin pricks,



The sketch to the left shows a design as it appears after using a pounce —the next as it is outlined—and to the right is the completed design.

closely spaced. This will give an outline on the paper through which chalk or charcoal powder can be dusted on to the furniture to serve as a guide in filling in the colors by hand.

Tracings can be made of themes from solid surfaces like china or other furniture, by using architects' tracing paper. Thereafter the outline can be transferred to the furniture with carbon paper or, if the theme is to be used many times, a pounce can be made from the tracing as described above.

When it comes to filling in the colors by hand, the skill and ability of the artist enters. The fabric or paper from which the design is taken may give suggestions and if one has a good color sense, even better things can be achieved. If your knowledge of handling oil colors is limited, then the simplest possible themes should be selected and used but sparingly. In developing a good color scheme, a preparatory panel is an excellent precaution. Work out the design on a piece of wood before applying it to the furniture and have turpentine and clean rags handy, so that mistakes can be washed out while the paint is still wet without injuring the body color. Occasionally, only knobs are decorated or a small garland is looped under

each knob of the top drawer, and a smaller spray on the second, the succeeding drawers being left plain. In the same way, if a wreath, garland, or basket of flowers is applied to the head-board of a bed, something smaller and less elaborate should be used on the foot-board.

Many simple decorative designs are tremendously improved by antique glazing. The art of antique glazing can be developed by a little consistent effort on practice panels. This is done by means of a thick, muddy solution of linseed oil and burnt sienna or burnt umber smeared over the entire surface after the furniture is painted and decorated. This is quickly wiped off again with clean rags, leaving enough color to tone it down and giving high lights on exposed surfaces and edges and deeper tones in the cracks and corners. The best effects with antique glazing can be obtained when the body color is white, cream, ivory, gray or some other light tone. Using a lighter glaze pleasing effects can be produced on light blue, green, yellow and Chinese red. After the desired tone is reached, the piece must stand until it is completely dry. Then the glaze must be fixed with at least one or two coats of thin white shellac.

All decorative themes should be protected, after they are dry, with at least one coat of pure white shellac, no matter what the body color. Give this final coat to the entire piece. Wipe off any traces of the outline left from pounce or tracing after the decoration is dry and before applying the protecting coat of white shellac.

Painted furniture may appropriately be used in any and every room of the house, but not in every case to the exclusion

of other types. In a bedroom, for example, small pieces of painted furniture could be used in conjunction with an old mahogany four-post bed; or in a breakfast or dining-room, a walnut or mahogany gate-leg table may harmoniously be combined with painted Windsor or slat-back chairs.

In the living-room, interesting contrast and variety may be gained through the introduction of a painted or lacquered cabinet, a pair of end tables, or one or two chairs, and the fewer the number of such pieces and the smaller in scale, the brighter may they be in color. A pair of little rush-seated side chairs in apple-green would be a delight in a living-room whose windows are hung with cretonne which combines this refreshing hue with mauve and straw color. Occasionally a room in which the endeavor to achieve restfulness has made it wearisome through the use of too many neutral hues, can be given just the needed fillip by a touch of orange, canary, or Chinese red in the form of a small book table, the lining of a writing desk, or an enameled wicker chair, plant stand, or bird cage.

After the painting is finished, the question arises of how to keep the furniture in the best possible condition. The method is simple. Use a waxed cheesecloth duster for the daily dusting, and at long intervals go over the surface with a cloth freshly moistened with liquid wax. The thin film of wax will not affect the color in the least, nor will it soil clothing as do oily polishes when they are not rubbed off with sufficient care, but will keep the surface clean and bright and protect it from changes due to atmospheric action.

CHAPTER XVI

Finishes for Natural Wood Furniture

How to Stain, Wax and Renovate

THE term "natural" as applied to wood finishes has two meanings. It may signify wood in its natural state and color, as in the case of "natural" finished floors, or may be used to distinguish a stained from a painted finish. We speak of a mahogany chair as having a natural wood finish because the grain and texture of the wood are clearly visible, whereas a painted finish is opaque and covers them completely. Yet the mahogany of which the chair is made is by no means in its "natural" state, but has been treated with a transparent stain to darken its color, as may be seen when the leg of a chair breaks exposing the interior of the wood.

Changing the Color of Wood Finishes

The distinction between stains and paints is important when refinishing a piece of furniture in a different color from the original. When paint is used, any tint or shade can be produced, regardless of the original finish. But while a stain can be used successfully to change a light shade to a darker one

of the same or a different color, a dark tone cannot be changed to a light one by this means, because the foundation color will show through. Care should be exercised also in the choice of a new color. It would be foolish, for example, to apply a mahogany stain to a piece of oak furniture, because the grain and texture of the two woods are so different that the effect would be that of a poor imitation. On the other hand, gumwood, birch and cherry take a mahogany stain with satisfactory results.

If you are refinishing an old piece, the surface must be smooth, clean and dry. Old wax, paint or varnish must be removed, the first by sponging with turpentine, and afterwards scraping with a painter's scraper, and the second and third by the application of a paint and varnish remover obtainable at any paint shop. This is brushed on and allowed to stand until the old finish becomes soft and can easily be scraped off. A stiff bristle brush can be used for grooves and carvings. The surface is finally washed clean with benzine or denatured alcohol, according to the brand of "remover" employed, and allowed to stand until dry.

The next step is to smooth the surface with Number O or OO sandpaper, rubbing with straight, firm strokes in the direction of the grain. On flat surfaces, such as table-tops, a more even pressure can be exerted if a half sheet of sandpaper is folded over the face of a flat block of wood. When the surface feels smooth and satiny to the touch, wipe off the dust with a soft cloth.

If the color is to remain unchanged, the piece is now ready to refinish unless so much of the original stain has been re-

moved with the old finish as to necessitate re-staining. In this case match the color as closely as possible in an oil stain and apply one light coat with a flat bristle brush. Wipe off the surplus with a handful of soft rags as soon as the surface begins to look dull in places. Allow twenty-four hours for it to dry.

Shellacking, Oiling and Waxing

Open-grained woods, such as oak and mahogany, may next receive from one to two coats of orange shellac, each coat separately rubbed down with Number OO sandpaper. The rubbing removes practically all of the shellac from the surface of the wood, but allows it to remain in the pores or little inequalities, thus producing a perfectly smooth surface for the final finish. Close-grained woods do not require shellacking.

To bring out the full color and texture of the wood, next apply liberally with a woolen cloth a mixture of two-thirds linseed oil and one-third benzine. As before, a stiff brush may be used for grooves and carvings. After it has stood for twenty-four hours, wipe off every trace of oil and apply paste wax (ordinary floor wax) with a small scrub-brush, rubbing first across and then with the grain. Let this stand for an hour, and polish with a thick wad of woolen cloth. Apply a second coat of wax with a piece of cheesecloth, let dry, and polish in the same manner as the first. In polishing, work on a small area at a time, beginning with a circular motion and finishing with straight strokes parallel with the grain of the wood, and the full length of table top or chair seat.

A hard oil finish is sometimes used on oak furniture. This can be obtained ready mixed and should be applied in accordance with the printed directions on the label. Flat-drying varnish can be used to produce a dull finish without the labor of hand rubbing, but a more beautiful and durable finish consists of two successive coats of high grade rubbing varnish, the first rubbed down with fine steel wool or No. OO sandpaper, and the second with finely-powdered pumice and crude oil. A rubbing felt and cork should be used for the last-named process, or use several thicknesses of heavy woolen cloth folded over the face of an oblong block of wood. Moisten the surface liberally with oil, sprinkle with pumice, and rub back and forth with straight strokes in the direction of the grain of the wood. Take care not to cut through the thin film of varnish, especially on edges and corners. Half a dozen strokes in a place will be enough to dull the finish. Renew the pumice and oil as necessary, taking care that the rubber is not allowed to become so dry that the pumice will scratch. Finish by sponging off the surface with a rag saturated with oil. Let stand several hours and then wipe off with a clean cloth. Several days should be allowed for drying varnish coats before rubbing down. A black lacquered effect can be produced with three coats of black automobile rubbing varnish, rubbed down with pumice and oil as described above.

Renovating Furniture

It often happens that furniture which has grown a little shabby can be satisfactorily restored without refinishing.

Superficial scratches will often disappear if the surface is rubbed with equal parts of boiled linseed oil, turpentine and white vinegar. Deep scratches or cracks in mahogany can be filled with a paste composed of dry Venetian red and thick gum arabic mucilage. For other woods, substitute the corresponding colors. Small, deep holes where the wood has actually been gouged out can be filled with stick shellac of the proper color melted on the heated blade of a pocket knife.

An excellent reviver for varnished furniture that has grown dull looking, is crude oil, sparingly applied with a piece of flannel and vigorously rubbed with a silk duster. On waxed furniture, apply liquid wax as a reviver and dust daily with waxed cheesecloth. For French polish, mix in a bottle in the order named, equal parts of turpentine, strong vinegar, alcohol and raw linseed oil, but do not use wax or oil alone. To remove the cloudy appearance, technically known as bloom, sponge with cheesecloth wrung very dry out of a quart of hot water containing one tablespoonful each of linseed oil and vinegar and two tablespoonfuls of turpentine, and follow with the proper reviver, either crude oil or liquid wax.

Buying Paints and Finishes

All of the materials described can be bought from any paint dealer (with the possible exception of the oil colors in tubes which may sometimes be needed to modify the color of the enamel used) and also at many hardware and department stores. The tube colors are procurable wherever artists' materials are sold. Enamels and flat paints come in cans

ranging from a quarter or a half pound upward. Any of the widely advertised brands will be found reliable. Do not make the mistake of asking for "jade," "orchid," "maize," or "mulberry," however, for such terms have no place in the paint dealer's lexicon. If unfamiliar with the standard color nomenclature, carry with you some scraps of paper, ribbons, or other material in the colors desired, match them as nearly as possible from the dealer's color card, and ask him to tell you what to add in order to obtain the precise shade desired.

Shellac is most reliable when purchased in flake form and dissolved in denatured alcohol. It is sold by the pound, as is pumice stone, while oil, turpentine, and varnish are put in pints, quarts, and gallons. If varnish is to be applied and rubbed down, be sure to ask for a rubbing varnish, as there are some varieties which cannot be treated thus.

Brushes and Their Care

Not only brushes of good quality, but those of the proper material, size and shape are essential to success in furniture finishing. Many amateurs make the mistake of buying paint brushes at the ten-cent store expecting to obtain results equal to those produced by a professional painter using high grade implements.

Soft, flat, fitch brushes, from one to two-and-a-half inches wide are best for applying paint and varnish, and the varnish brush should be kept for that purpose and used for nothing else. For colors ground in Japan, use a camel's hair brush. A bristle brush will answer for shellac. It is very important

that the brushes be kept in good condition and retain their shape in order that they may produce good work. When starting to paint with a new brush, dip it in the pigment and then work it back and forth on a piece of old board or heavy paper to remove the loose bristles. If necessary to lay it dow while the painting is in progress, place it flat on a piece c paper.

When through, if the painting is to be continued the following day, tie the brush handle to a stick laid across a pail of water, the bristles being entirely immersed but not touching the bottom of the pail. If the brushes will not be used again for some time, however, it is best to clean them, using turpentine for paint and varnish brushes, and denatured alcohol for those used in shellac. Follow by washing in soap and warm—not hot—water, and dry by squeezing in a soft cloth. Then hang up to dry in a place free from dust, and finally wrap in paper and lay flat on a shelf or in a box.

